

# MUSICAL AMERICA

Vol. XXIII. No. 2

NEW YORK

EDITED BY

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NOVEMBER 13, 1915

\$2.00 per Year  
Ten Cents per Copy

## MOVE FOR MUSIC CREDIT SYSTEM IN WISCONSIN SCHOOLS

Dean Semmann Makes Plea for Adoption of Music Credits Before Convention of State Teachers' Association in Milwaukee—Margaret Wilson Stirs Interest in Musical Side of Social Center Work—Choral Season of City is Opened Brilliantly

MILWAUKEE, WIS., Nov. 7.—Consideration of the place of music in modern education occupied a prominent position in the discussions during the convention of the Wisconsin Teachers' Association held in this city on Thursday, Friday and Saturday. An audience of 6700 persons gathered to hear the concert given in the Auditorium main hall Friday evening by the Arion Junior Musical Club, composed of 400 boys and girls.

A very ambitious program was presented under the direction of Daniel Protheroe, director of the club, the young singers displaying real musical feeling and noticeable finish in expression. The hearers evidenced attentive interest in the concert greeting some of the numbers with veritable ovations. Among numbers extremely well given were those by Hilda Schulz, by Beatrice Royt, Letitia Jones, Evelyn Bradley, and Lillian Rahn.

It was a fine opportunity for Dean Liborius Semmann, president of the State Music Teachers' Association and of the National Association of Presidents, to present a plea for recognition of music as a credit study in the schools, and he took advantage of it; his lecture was listened to by a large audience. He impressed the value of music as a cultural study upon the teachers and asked active aid in his fight to have standardization of the musical profession adopted, and music placed upon the level with other credit studies in the schools. Among the other lectures on music was "Fundamentals," given by Myrtle Farnham, Racine.

Further attention was directed to the subject by the marked interest which Margaret Wilson, daughter of President Wilson, manifested in the musical phase of social center work while in Milwaukee. At the Clarke Street social center an orchestra attracted her especial interest and she broke her schedule in order to hear an encore played, and invited the Polish boys and girls at Forest Home school to sing a second number before she departed. Miss Wilson did not sing at any of the meetings while in the city; she was the center of

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## RUFFO REPORTED TO BE ON LOST ANCONA

CHICAGO, Nov. 9.—It is reported here that Titta Ruffo, the famous baritone and member of the Chicago Grand Opera Company, is a passenger on the Italian liner Ancona from Genoa to New York, reported sunk by an Austrian submarine.

Titta Ruffo had been announced to sing with the Chicago Opera Company this season, but there have been persistent rumors during the last few weeks in musical circles here that he did not intend to come over. The season of the



MME. MARGARETE MATZENAUER

Celebrated German Contralto Who Will Appear with Caruso Monday Night in "Samson and Delilah" at the Opening of the Metropolitan Opera Season (See Page 8)

Chicago company opens next Monday, and the Ancona would not have been due here until about Nov. 22.

Ruffo has seldom been heard in New York in opera. He commands an unusually high price for his services, and this fact gave rise to the story that the local opera company had a "gentleman's agreement," with the Chicago company that when it visited here and used the Metropolitan Opera House Ruffo was not to be included in the casts. At the last engagement of the Chicago company here in the season of 1913-1914 he did not appear, although he was with the company. He had sung here before that, however.

He was one of the "stars" of the disastrous season of the new national opera house in Havana last spring.

Giulio Gatti-Casazza, general director of the Metropolitan Opera Company, told a representative of MUSICAL AMERICA on Wednesday that he did not believe Ruffo was on the Ancona. "Titta Ruffo had no intention of coming here this season," said Mr. Gatti. "I am certain he was not aboard the ill-fated ship."

## CHICAGO HEARING FOR NEW AMERICAN MUSIC

(By Telegraph to MUSICAL AMERICA)

CHICAGO, Nov. 10.—George Hamlin scored an overwhelming success to-night with the prize aria of the Hamlin contest, "Mark Antony," by Carlo Minetti of Pittsburgh, sung at the American Symphony Orchestra concert in Orchestra Hall. Glenn Dillard Gunn was the conductor. Messrs. Minetti, Hamlin and Gunn were recalled six times.

A piano concerto by Clarence Loomis of Chicago, written especially for this concert, was very well received. Other American works performed were "Valse Pathétique," by Felix Borowski of Chicago; "Overture to a Fantastic Comedy," by Eric de Lamarter of Chicago; Oriental Sketches by P. Marinus Paulsen of Marion, Ind.; Idyll, by Roland Leach of Chicago, and a work by George F. Boyle.

## TRAGIC OPERA BY STRUBE ADDED TO AMERICA'S OUTPUT

Baltimore Composer's "Ramona" Based upon a Drama by Frederic A. Kummer of the Same City—A Story of the Colonization Period in the West Indies with a Buccaneer, a Captive Maid and a Puritan as Principal Characters

BALTIMORE, Nov. 8.—To the small output of grand operas in English composed by Americans another work is soon to be added. The composer is Gustav Strube, who holds the chair of harmony and composition at the Peabody Conservatory of Music, and the title of his opera, which is now in process of completion, is "Ramona."

The libretto has been recast from the drama of Frederic Arnold Kummer, which was played under the title, "The Painted Woman." Through the advice of Mr. Strube, the librettist, who is a Baltimore playwright of note, was induced to make changes which would make possible a more graphic operatic treatment. Through these alterations a more tense dramatic situation and a thrilling climax are reached and the composer feels that the essential elements of the story are preserved in a vivid light.

Judging from the libretto and the score, which the writer has been given an opportunity to examine, Mr. Strube and Mr. Kummer have produced a distinctive piece of operatic composition, which in its gripping story and its musical tone-pictures should make a straightforward appeal in this country.

In going over the orchestral score, while Mr. Strube played bits of it here and there upon the piano, the impression obtained was that the opera was destined to gain favor, for one thing, on account of its colorful orchestration. The harmonic adjustments are startling at times, but are made to conform with the action. The vocal treatment throughout is based upon truly singable phrases and the scheme is fairly simple despite the involved tonal background. The scoring is light, the brasses being used with utmost skill and discretion. The written pages appear to hold a wealth of expression. The idiom is characteristic of Mr. Strube's best efforts and each punctuation, of coloring, rhythmic treatment and tonal design, shows clearness of purpose in accord with the dramatic scheme. The declamatory phrases are accompanied by a commentary in the orchestral background so that each incident is poignantly presented. Strange combinations of sounds are made to portray emotional tumult in startling reality.

In brief, the opera is an impressive delineation of the fate of three conflicting characters, *Ramona*, a captive Spanish maiden (soprano); *Ormiston*, a buccaneer of the Caribbean (baritone); *Barton*, a young traveler from New England (tenor), and the subordinate figures, *Ann*, *Pedro*, *Lucia* and *Portuguese Joe*. The scenes are laid in the buccaneer's house and its garden in a harbor town of the West Indies in the colonization period of North America, and the stage-setting offers picturesque opportunities.

### Details of the Story

The opera opens with a short prelude depicting a tropical night with its alluring atmosphere. There is a suggestion of dancing in the distance, a quaint treatment of Spanish rhythms bringing the rise of the first curtain, showing the garden of the buccaneer's house, where

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## TRAGIC OPERA BY STRUBE ADDED TO AMERICA'S OUTPUT

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Romona appears dancing, a motive by the oboes announcing her approach and interrupting the lilting dance rhythm. Ann, a cast-off mistress of the buccaneer, soon enters and in a jealous rage threatens to divulge to the buccaneer the secret admiration which Romona has for the young voyager, Barton. Romona evades a direct answer when questioned as to the truth of the accusation and the buccaneer orders the tale-bearer away and begins an ardent wooing of his captive, telling her of his prospective departure on another buccaneering trip.

Romona bemoans her plight to the faithful serving maid, Lucia, when Barton, the young Puritan who has been wounded, comes to bid farewell. Finding him wounded, Romona lets the young lover into the garden and gives him shelter from the approaching sailors who are hounding him. The buccaneer arrives bringing news of the sailing of a treasure fleet. He questions Pedro, the hunch-back, about the hunted man, but learning nothing from him vents his anger upon the cripple by striking him with the lash. After the sailors and their master leave, Romona has the wounded Barton removed from his place of hiding and carried to the house, where he is secreted in her chamber.

The second act has a short orchestral introduction which is descriptive of the faithful watching of Romona over the stricken Barton. The scene shows a Spanish garden porch, with a room opening from it at the back. The young Puritan is on a couch and Romona is near. There is an impassioned love duet and Romona arranges the selection of her wedding finery. But this happiness is interrupted by the maid, who announces the unexpected return of Ormiston. Quickly the door of the stricken lover's room is barred. Ormiston enters and in glee relates his piratical triumphs. He bestows upon Romona the jewels which he has purloined. She spurns his offerings and his suspicions are aroused. Finding Barton's cutlass the suspicions become confirmed, and when he demands of Romona that she swear to the truth upon the crucifix, which forms the hilt of his dagger, she endeavors to stab him. Ormiston rushes to the room where Barton is concealed; a fight is heard within and, after a brief silence, Pedro, the slave boy, appears, telling that he has gained his revenge upon the master by killing him. Barton struggles from his couch, comes out on the porch, and misinterpreting the situation, denounces Romona as a courtesan. Thus rejected, Romona becomes hysterical and mutters the pretty love phrases recently poured into her ear, amid frenzied jeers from her lover.

### The Denouement

The third curtain rises on a gaming scene where the buccaneer's men are dividing the property of their dead leader. Romona is regarded as one of his chattels and by the throw of the dice becomes the possession of Portuguese Joe. The scene then discloses a slave-market, where Portuguese Joe has taken Romona to be disposed of as a slave. Humiliated at her mistress's fate, Lucia, the maid, secretly gives her poison. At the slave-market young Barton appears, intending to buy Romona from the pirate. As she is handed from the block into the arms of Barton, the fatal poison takes its effect and he holds but the corpse of his beloved.

Gustav Strube is a former member of the Boston Symphony Orchestra and was for a considerable time the conductor of its famous "Pop Concerts." He has also been conductor with Dr. Arthur Mees of the Worcester Festival concerts. The Boston Orchestra, under Dr. Muck, played Mr. Strube's Variations on an Original Theme, last spring. FRANZ C. BORNSCHEIN.

## MOVE FOR MUSIC CREDIT SYSTEM IN WISCONSIN SCHOOLS

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attention while here, and gave a lecture at the Auditorium on Friday advocating social center work. She was entertained by Mr. and Mrs. E. P. Sherry during her stay.

## SOUSA'S BIRTHDAY MADE A NATIONAL EVENT

Bandmaster's Latest March Played Simultaneously in All Parts of the Country on the Anniversary — The "March King" Is Now Sixty-One

SELDOM has so expressive a tribute been paid an American musician as that paid to John Philip Sousa on Nov. 6, when theater orchestras in all parts of the country simultaneously played "The New York Hippodrome March," in celebration of the sixty-first birthday of the famous bandmaster-composer. The testimonial was arranged by Charles Dillingham, manager of the Hippodrome, where Mr. Sousa is daily heard, and the importance of the bandmaster as a national figure was brought home to everybody. A committee which included Walter Damrosch, Dudley Field Malone, William Courtleigh of the Lambs' Club and R. H. Burnside waited upon Mr. Sousa at the big Sixth Avenue establishment and the Hippodrome audience, reinforced by the army of players, showed its approval in deafening applause when Mr. Courtleigh presented Mr. Sousa with a gold and silver cigar humidor, the gift of the 1274 members of the Hippodrome organization. When the conductor's latest march was played here it was echoed in San Francisco, St. Louis, Buffalo, Pittsburgh, Chicago, Kansas City, Cleveland, Baltimore, Boston, Detroit, Washington, Philadelphia, Syracuse, Rochester and in all of the Wells Circuit theaters of the South and the Weis Circuit theaters of Texas.

Sixty-one years rested lightly upon the famous leader as he shook hands with friends at the Lambs' Club earlier in the day. There he lunched with a representative of MUSICAL AMERICA.

The March King modestly demurred when he was asked if his presence at the Hippodrome for a prolonged stay in this city after a twelve-years' intermission, might not mean another era of popular marches like those of the '90s. An enthusiastic appreciation of "The Stars and Stripes Forever," "The Washington Post," "The High School Cadets," "Liberty Bell," "Hands Across the Sea" and others was still fresh in the reporter's mind. Mr. Sousa admitted the possibility of a renewed popularity for marches, in the natural course of events, but of his own influence would say little. "Music goes in cycles," he said. "The public becomes interested in a certain style of composition and it will run along for a time. It seems as though the Kind Nature that inspires the writer prepares the world to receive it. As long as men march or keep step just so long will marches be the music of the world and when they are not at the height of popular favor dance music will be."

### As to "National Music"

Mr. Sousa professed a strong disbelief in so-called national music, declaring that whatever was fresh and novel was imitated wherever it met with success and that those who by scientific scrutiny detected racial and climatic influences were wide of the mark.

"In France shall we consider 'national' the music of Gounod or Debussy?" he asked. "They are as far apart as the poles."

"The very minute we start to talk of American music someone mentions ragtime. There is plenty of beautiful music from our writers that has nothing to do with ragtime. For some reason or other people dwell upon the word ragtime as though it hypnotized them. It makes an audacious mouthful. I remember a little girl of sixteen who got up her courage one day and said 'damn.' It was more of a surprise to her than to those who heard it. The 'low-brows' like to talk about ragtime to deride the 'high-brows' and the 'high-brows' use it to make fun of the 'low-brows.' The fact remains that when it's clever we like to

The choral season was opened with a part-song concert given by the Arion Musical Club at Pabst Theater, Thursday evening. As soloists the club presented Julia Claussen, the noted mezzo-soprano of the Chicago Opera Company, and Charles W. Dodge, pianist, who has been the Arion accompanist for thirty years.

Mme. Claussen, who also sang before



John Philip Sousa, World-Famous Bandmaster and Composer, as He Is Today at the Age of Sixty-One (Photo Hartsook), and as He Appeared When He Was Twenty-One

hear it regardless of the kind of 'brows' responsible."

Mr. Sousa, like most of our other writers and interpreters of music, believes that good compositions are inspired and as such are bound to live. In this connection he mentioned the recent period when waltzes became so common that they failed of effect through their very numbers. Despite this there were some written at that time which are still played because of their highly inspirational quality. The elder Strauss, John and Joseph Strauss, Joseph Lanner, Libitsky and Gungl, he declared, wrote for the sheer love of writing and their works have survived.

### Never-Ending Enthusiasm

Asked if he found pleasure in conducting his band equal to that experienced when he first took up the baton thirty-five years ago. Mr. Sousa answered affirmatively.

"The very moment you lose enthusiasm because of a 'swelled head,' for instance, your public loses enthusiasm. Let us estimate that the Hippodrome plays to 70,000 persons a week. If for two weeks I felt a lack of enthusiasm a large percentage of 140,000 persons would feel it also. What they could say would down an artist so completely that he could never hold his head up again. When a man pays money for a seat he expects the best an artist can give and the success of the performer depends upon continued, never-ending enthusiasm."

There was a twinkle in the conductor's eye at mention of the rumor that his name was originally John So, contradiction of which, however, has often been given.

the club last season, widened the circle of her admirers by contributing a program of numbers that gave her fine opportunity to display her gorgeous voice, dramatic vigor and mastery of ballad singing. But two operatic arias were included on her program, the major portion consisting of songs by Schumann, Wolf, Beethoven, Kaun, and a group of songs in English. These ballads

Active as Ever as a Composer, Mr. Sousa Is Now at Work Upon Two Operas, Besides Appearing with His Band in Two Daily Concerts

"That proved the greatest advertising I ever received," he said. "Someone had, inadvertently, perhaps, remarked that I was a Greek and that my name had appeared on my trunk: 'John So, U. S. A.' For a long time I received letters from individuals who addressed me 'John So.' In Germany on the strength of this, some effort was expended to assure the public that my real name was Sigismund Ochs, the initials of which, preceding the U. S. A., would also account for my name. I don't recall whether the applause in Berlin was any greater or not. In England a similar practical joke was employed, it being stated that I was Sam Ogden, of Yorkshire, and had emigrated to America."

In justice to the distinguished bandmaster it should be said that the name Sousa is Portuguese and has illustrious mention in history, dating back to 1519.

Born in Washington and educated at the Espata Musical Academy, Sousa as a boy took private lessons in music, for which he showed unusual talent and at the age of twelve was an exceptionally good violinist. His father refused to permit him to play in a circus, despite effort brought to bear, and the boy became an apprentice at the barracks of the United States Marine Corps. For a year and a half he drew his pay every three months, but he spent fifteen years there, during twelve years of which he was conductor. As a conductor and an orchestra violinist, he spent ten years in the theatrical business. In 1892 he organized the band he still conducts, three of the members of which have covered 700,000 miles with him. In all this travel he has never had a serious mishap, although his tours have taken him to every country. On his single, memorable trip around the world he covered 60,000 miles. This he regards as the greatest experience of his career.

### Played the World Over

The marches of Sousa have long been played in every country, armies still march to them and it is safe to predict that they will never be forgotten. It is thus that the composer is the founder of a school of military and dance music which will ever return in cycles of popularity. He has written comic operas: "The Smugglers," "Desirée," "El Capitán," "The Charlatan," "The Bride Elect," "Chris and the Wonderful Lamp," "The Free Lance" and "The American Maid." He wrote a short novel, "The Fifth String," followed by "Pipetown Sandy," of greater length, a volume of essays and a "Sousa Year Book," containing extracts from his writings. A textbook on the trumpet and drum is used in the United States service, and there is also a violin instruction book.

It was Sousa's book, "The National, Patriotic and Typical Airs of All Lands," compiled from material largely supplied by the State Department, that caused "Hail, Columbia" and "The Star Spangled Banner" to be officially recognized. The Navy Department ordered that the former be played on all the ships of the navy as morning colors and the latter as evening colors. Since, however, "The Star Spangled Banner" has come to be played on both occasions.

Mr. Sousa has played before many governmental heads and has been twice decorated by France: as Officier d'Académie Française and Officier de l'Instruction Publique.

Of all his marches Mr. Sousa considers "Stars and Stripes Forever" as the best. This is not because it has met with perhaps the greatest enthusiasm of any of his compositions wherever it has been played. He is still writing busily during his spare moments and before long will have two operas "The Irish Dragoons," and "Victory," ready for his ever appreciative public. G. C. T.

were sung with finish and vivid clearness; among them was a very admirable cradle song by Alexander MacFadyen, the Milwaukee composer. The song made a fine impression and had to be repeated. Mme. Claussen added many encore numbers. Mr. Dodge received an ovation for his artistic playing of compositions by Chopin and Moszkowski. J. E. MCCARTHY.



# RUSSIAN "REBELS" TO BRING US NEW BALLET ART



Serge Diaghilew, from a Painting by Leon Bakst



Costume Designed by Bakst for "Adolescent" in "Scheherazade"



Part of the Ballet Rehearsing at Lausanne for a Scene in Schumann's "Papillons"



Ernest Ansermet, Conductor of Orchestra for Diaghilew Ballet



Leon Bakst, Who Designed the Scenery and Costumes for Ballet Russe

By IVAN NARODNY

UNDER the auspices of the Russian Ambassador to Switzerland, Serge de Diaghilew's Ballet Russe, which appears in New York at one of the opera houses on Jan. 17, is giving a series of performances in Geneva, preparatory to leaving for America the end of November. The scenery and stage accessories, according to a cable received by John Brown, business comptroller of the Metropolitan Opera Company, will be shipped from London on the fifteenth of this month, and Serge Diaghilew is at present in Paris, making final arrangements with the opera company's representative.

It was also learned that Mme. Natalie de Goutcherova, niece of the noted Russian novelist, Pushkin, and M. Larionof are assisting Leon Bakst, in the preparation of scenic designs and costumes for Stravinsky's "The Firebird."

## Heroes of the Movement

The group of Russian dancers who are to make their New York debut under the directorship of Serge Diaghilew form an interesting aesthetic part of Russia. The Diaghilew ballet is an army of art revolutionists. Bakst, Stravinsky, Fokine, Nijinsky and Karsavina are the celebrated heroes. What Igor Stravinsky expresses in his weird fairy-tale works, Bakst is able to visualize aptly in his fantastic scenic art. Mr. Fokine is the talented sculptor upon whose choreographic theories of Karsavina and Nijinsky model the plastic beauties of their bodies. As a whole, they are the voice of a new Russia, the phantoms of a semi-Oriental race. Their art reflects the spectral shadows of the Siberian wilds and the mysterious monasteries and kremls. They embody Russian nature with all its uncouthness and grace.

The Russian ballet is a new word in the dance world. Having borrowed from the French the choreographic skeleton, and from the Italians the mechanic contrivances of the dance, the Russians have built up themselves the actual body and filled it with genuine racial blood. In this they have created something entirely different from what western Europe has known of the ballet. Though Marius Petipa and Didelot are considered the founders of the Russian ballet, yet in actuality it was the nationalistic school of music, Glinka, Balakirew, Moussorgsky, Tchaikowsky and Rimsky-Korsakow, which put the art of dancing in the same classic frames into which they already had shaped the music.

Being a born dancer, a Russian could not stand the stereotyped prescriptions of the French-Italian school. The artificial smile, the stiff poses, the acrobatic tricks interest a Russian dancer only as accessories, but not as the main issues of art. As in music, thus in dancing a Russian strives to keep to the traditions of the race. While it is aristocratic politically, Russia has remained democratic artistically. All Russian art, particularly dancing and music are based on the rich folklore of the country. This has been the main cause that has freed the Russian ballet from decadent artificiality, preconceived emotions and fossilized formalities of the French-Italian schools; therefore, it is untrue to say that the Russian ballet has not traveled in ideals far from those of Milan.

Magnificent as the academic Russian ballet has remained, dramatically and technically, yet it has failed to acknowledge the artificialities of its form and the deficiencies of its conception. It failed to see what Delsarte, Mrs. Hovey, Isadora Duncan and Jaques Dalcroze had grasped—the call of Nature. Though it banished the artificialities of the French grand ballet from the stage, yet it did not banish the unmusical acting, the spectacular leaps and pirouettes, the umbrella-like tunics, the acrobatic "stunts," the fossilized forms of the dead ages.

It required revolutionists like Diaghilew, Fokine and Stravinsky to banish the academic creed of the toe-dancer. The principal meaning of all the old ballet tricks in toe-dancing has been to defy the laws of gravity and give the dance the semblance of a flight, or floating in the air. But spectacular tricks are not art. What does a ballerina express when she imitates a spinning top? Why is it necessary to transform the beautiful body of a woman into a machine? Is not art the expression of the blossoming of man?

## Amateurish Duncan Art

It was the appearance of Isadora Duncan and her pupils in Russia that startled the Russian dancers and the public. Her dancing was the very opposite of what everybody had been accustomed to see, and what everybody

imagined the dance to be. Though the amateurish character of her art decreased the effect, yet the truth of her theory was truly a high explosive bomb. In the fundamentals of her dance was that freedom, individuality and relief which the Russian mind had missed in the academic ballet. It was this very fact that gave birth to the present Diaghilew ballet. Marius Petipa, the great ballet master

of the Imperial Stage, had ruled the Russian minds with tyrannic power for half a century. But when Miss Duncan appeared he was already getting too conventional. At this very juncture Mr. Fokine, who had been a gifted authority in the academic school, became interested in the naturalistic movement of Miss Duncan's system. He saw the shortcomings of the naturalistic dancers and realized that with his thorough understanding of the ballet and its technique he could accomplish what the naturalists had been unable to do.

The fundamental theory of the naturalistic dance exponents was the return to nature. Dancing, like acting, is an expression of nature. Water, wind, birds and wild animals are subject to a law of gravity. Not the spectacular whirls and toe-dancer's tricks, but soft, poetic curves—these stood closer to nature. These main arguments actuated Fokine and a few of his talented pupils to make plans of rebellion against the time-worn academic routine. But to go against the traditional ways of art was a serious offence against the Russian aristocratic ballet. Fokine was drawing his income from the academic sources and was depending on the old system. There was no chance for him to start anything independently in Russia, neither could he begin abroad.

## Enter Diaghilew

Fortunately for him, Mr. Diaghilew, who had become known in Petrograd as an art critic and patron of music, found an art magazine in which he openly preached reforms in the ballet. This was an opportunity for which Fokine had waited for some time. Diaghilew and Fokine joined hands and formed theoretically the New Ballet. The idea was inspiring, but there was nothing practical to start with, neither music, nor scenarios, costumes, scenery and artists.

The next step of the conspirators was their sudden appearance in Paris. They had found in Leon Bakst, who was a pupil of the genial Bilbin, a real scenic genius, the man whom they needed. But what could they do with the music? The con-

ventional ballets that had been performed in Russia offered little basis for the new art, on the other hand, they were out of date choreographically. As Diaghilew and Fokine knew the Russian musical literature thoroughly, the idea occurred to them to take the orchestral music of the native composers, such as suites, symphonic poems and parts of the operas and patch together something concrete. Thus they found an excellent piece of music in Rimsky-Korsakow's "Scheherazade," of which they made after their own scenario a ballet of Oriental life. They took other Russian compositions and treated them according to their choreographic theories in the same way. They patched and "doctored" existing tone pictures and thus created the new ballets.

## Acclaimed in Paris

The Russian ballet "rebels" made their first appearance in Paris and their attempt was sensationally successful. Nijinsky and Karsavina proved themselves exactly the artists that Fokine and Diaghilew needed. While Nijinsky, with his pliant plasticity, personified the adventurous Russian youth, Karsavina proved herself as the very type of Russian womanhood. The iron-like leaping of Nijinsky and the gazelle-like darting of Karsavina will remain most effective symbols in the minds of those who have witnessed their inspiring dances. Their flower-like bodies, representing the spirit of youth, weave dreams with silent and graceful movements. You are altogether removed from the world of flesh to a kingdom of enchantment. The Paris audiences were captured by the "rebels" and this marks the birth of the Diaghilew ballet.

## Value of Stravinsky

But Diaghilew would hardly have been able to continue the reform work

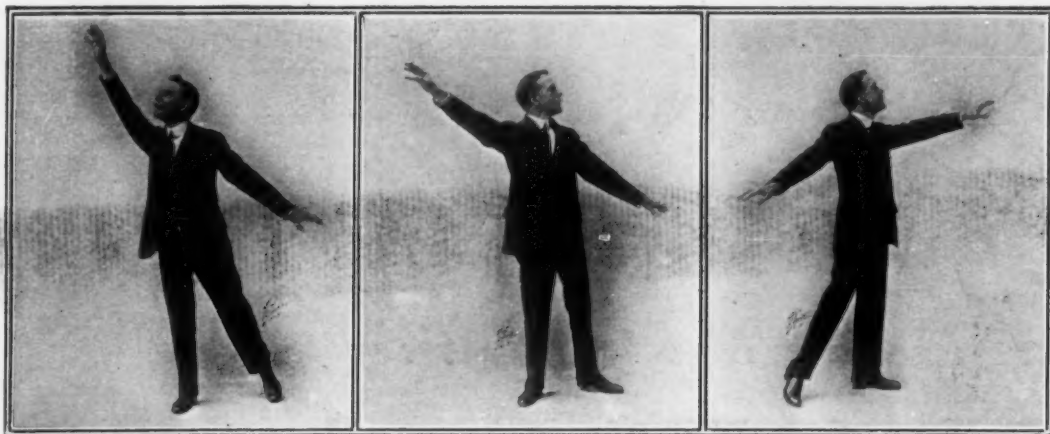
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## MAKING OPERATIC ACTING A STUDIO PRODUCT

George E. Shea Gathers Essentials of This Form of Dramatic Expression Within Covers of His New Book, "Acting in Opera"—Distinct Technique Required for the Operatic Stage—Gestures More Prolonged Here Than in Spoken Drama

ONE stumbling block in the way of Americans who have sought to find operatic experience in this country has been the difficulty of "acting the part." It has been found that this calls for a distinct technique of its own. Among the famous foreign teachers driven to the United States by the war is one noted American, George E. Shea, who has made himself an authority in this technique of operatic acting—besides his vocal teaching. These principles Mr. Shea has incorporated in a book, "Acting in Opera," which is being issued from the Schirmer press. In this book Mr. Shea sets forth the technique of operatic acting, as he acquired it in his long experience on the French operatic stage, and as he imparts it to his pupils



"Passing from One Attitude to Another," as Illustrated by George E. Shea for His Book, "Acting in Opera"

sung by the personages depicted therein. The invention was to be tried out in England and I was requested to organize a quartet to sing and act scenes from 'The Mikado' and 'The Gondoliers.' My singers were American and English. Two of the four had had absolutely no stage experience or instruction. I was obliged to teach them the rudiments of 'rhythmic acting.' And it struck me that if these principles and conventions of the operatic stage were embodied in a book, what a Godsend to students of opera it would be! Had I myself heard of such a work when I was preparing in France for my debut in opera there, how I would have rushed to the publisher's! I said to my-

"Most assuredly yes—up to a certain point. Actual training 'on the boards,' before the public and a large auditorium, is essential to the making of a complete actor. But the same is true of a complete singer. Nevertheless, this fact does not prevent me from equipping a pupil just as adequately in the matter of how to act as in the matter of how to join resonant tone to vigorous articulation and to acquire an authoritative style in singing. Furthermore, 'Acting in Opera' is meant partly to be used as a text book for the student directed by experienced instructors."

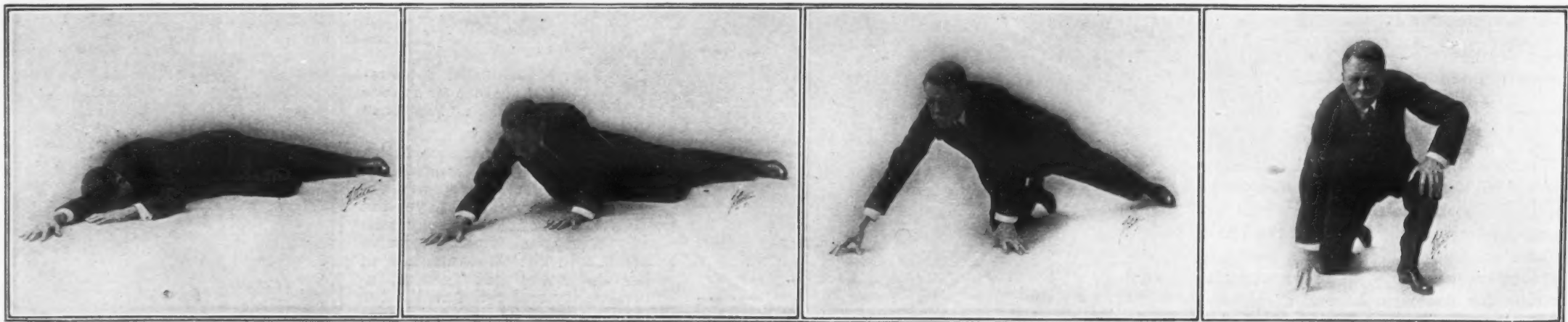
"Before plunging into the writing of my book, I consulted the available cata-

Training "on the Boards" Necessary to Make the Complete Actor, but Routine May Be Taught in the Studio, Up to a Certain Point—One Stumbling Block Removed in Way of Operatic Training in America—Genesis of the Book

a work as that which I had imagined, I started writing and had the job nearly completed when I came to America last autumn. The first American publisher to whom I showed the work, Rudolph Schirmer, accepted it for publication.

### Advantages of French Training

"It is the knowledge acquired in my operatic career in France that I have condensed into 'Acting in Opera.' As you know, I happened to be the first American man to sing as a regular member of French operatic companies. It is no secret that the French school of acting stands pre-eminent, and, during my career, I had the luck to be under stage managers who were veritable artists. Such was the case during my three years at the Royal French Opera at The Hague, where every opera put on was exhaustively rehearsed. I revelled in



"How to Rise from a Prone Position," Demonstrated by Mr. Shea in His "Acting in Opera," Which Is an Exposition of the Distinct Dramatic Technique Required for Work on the Operatic Stage

who study that branch of the singing art.

At his studio, 545 West 111th Street, the other morning Mr. Shea explained to a MUSICAL AMERICA representative how he had come to put these pedagogic precepts in book form.

### Elements in Book

"In my researches in the New York Public Library," he stated, "I have found no book upon this subject, nor even similar treatment of those elements of dramatic art which are found alike in my book and such works as those exposing the Del Sarte methods. Several important points contained in 'Acting in Opera' seem to have been neglected by other authors; for instance, the concordance of accent in gesture and music; also the extension of the principles of dramatic art to actual stage work in opera, as affected by the viewpoint of the audience, and in relation to the other actors upon the stage. The different gestures are classified as simply as possible, some of the more important attitudes are described, and out of my own experience on the lyric stage I have told how to fit these attitudes and gestures to the special conventions of opera."

"For, if one reflects, it is apparent that gestures in opera usually have a somewhat greater duration than in the spoken drama. Thus, an actor, speaking with great deliberation, will take at most four or five seconds to declaim: 'I scorn ye all,' whereas the composer of an opera might so set these same words to music as to require seven or more seconds for their delivery. The gesture accompanying this sung phrase must therefore be correspondingly inflated. This is one of the reasons that justify my use of the qualifying words, 'in Opera,' after the principal subject, 'Acting.'"

### Genesis of the Idea

"I hit upon the idea of writing such a book through mere necessity, as follows: An Italian engineer in Paris had invented a phono-kinematograph, synchronizing the moving picture and the words

self: One could easily fill a dozen chapters with the description of how to walk, to 'come on' and 'go off' stage, to sit down, to fall, to rise, as well as how not to execute all these movements; by-play could be defined, gesture and attitude explained and classified; a mass of useful hints could be added, and all this information could be given application in examples, for the different voices, chosen from familiar operas. Such a work would permit students to acquire the essentials of acting in opera while learning to sing. And so, when vocally ready for an engagement they would not find themselves useless to the manager—or engaged at a low salary—because ignorant of how to put one foot before another on the stage. The operatic success of many a good singer has been compromised or at least deferred because of lack of knowledge of stage routine. Yet a goodly part of this routine can be acquired right in one's own room at home."

"But, after all," Mr. Shea was asked, "is not the real stage experience necessary to form a singing actor? And that can't be learned from books, can it?"

logs of American publishers, for I purposed to address myself to the American student body as being the most eager to learn—and, perhaps, the most ignorant of the subject. Finding no title of such

### NEW CONCERT AGENCY FOR AMERICAN ARTISTS

Bureau Established in Chicago to Be Conducted on Co-operative and Profit-Sharing Basis

CHICAGO, Nov. 8.—A new musical and dramatic bureau has been established in Chicago under the title of "The Loro Gooch Musical and Dramatic Bureau." It announces a series of "American Co-operative Concerts," to be given at Central Music Hall, beginning Nov. 23. The artists for this affair will be Isaac Van Grove, pianist; Marjorie Dodge Warner, soprano, and Hugo Sansone, violinist.

The enterprise is a new departure, in that the concerts will be given on a profit-sharing basis. All the artists are

the opportunities of the singing actor.

"As to the illustrations for my book, I had to be sure that they would exactly embody my ideas and fit my descriptions, and so I posed for them myself."

to be American musicians and no advance money for advertising or other guarantees will be exacted from those chosen to appear.

Alfred Kanberg, a well known tenor of Chicago, is the manager of the bureau. M. R.

### Walter L. Bogert Gives Song Recital at Cooper Union

Walter L. Bogert, the New York baritone, was heard at Cooper Union, New York City, on the evening of Nov. 7. His program contained "In My Beloved's Eyes," by Chadwick; "The Pine Tree," by Mary Turner Salter. "Young Dietrich," by Henschel, and two old Irish and one Scottish song, all of which he gave in his usual finished manner, displaying a voice of fine quality and warmth, and interpretative ability of a high order.

## RUSSIAN "REBELS" TO BRING US NEW BALLET ART

[Continued from page 3]

which he and Fokine had undertaken, had they not met at a critical moment Igor Stravinsky, a bold, young Russian composer, whose semi-futurist works already were attracting attention at home and abroad. Stravinsky was the right man that the New Ballet needed, and he at once joined the rebels. There is no doubt that Stravinsky possesses a remarkable orchestral technique and power of imagination. He has a genius for the ballet, such as the world perhaps had never had before. His futurism is not decadent and artificial, but spontaneous and refreshing. His music has an excellent rhythm and his choreographic

phrases are clear. However, Stravinsky has not grasped the form of construction and the dramatic denouement correctly in the modern spirit and in this matter he follows the old school. His best ballet is the "Petrushka."

The theme of the "Petrushka" is an old Russian fairy tale of Harlequin in love with the Clown's wife. He is the Russian counterpart of English Punch, though he differs from the English hero in his more sentimental character. Stravinsky's other ballets, "L'Oiseau de Feu" and "Le Sacre du Printemps," are inferior to "Petrushka."

The Diaghilew ballet is a proof of what the Russian "rebels" have been able to achieve by following the foot-

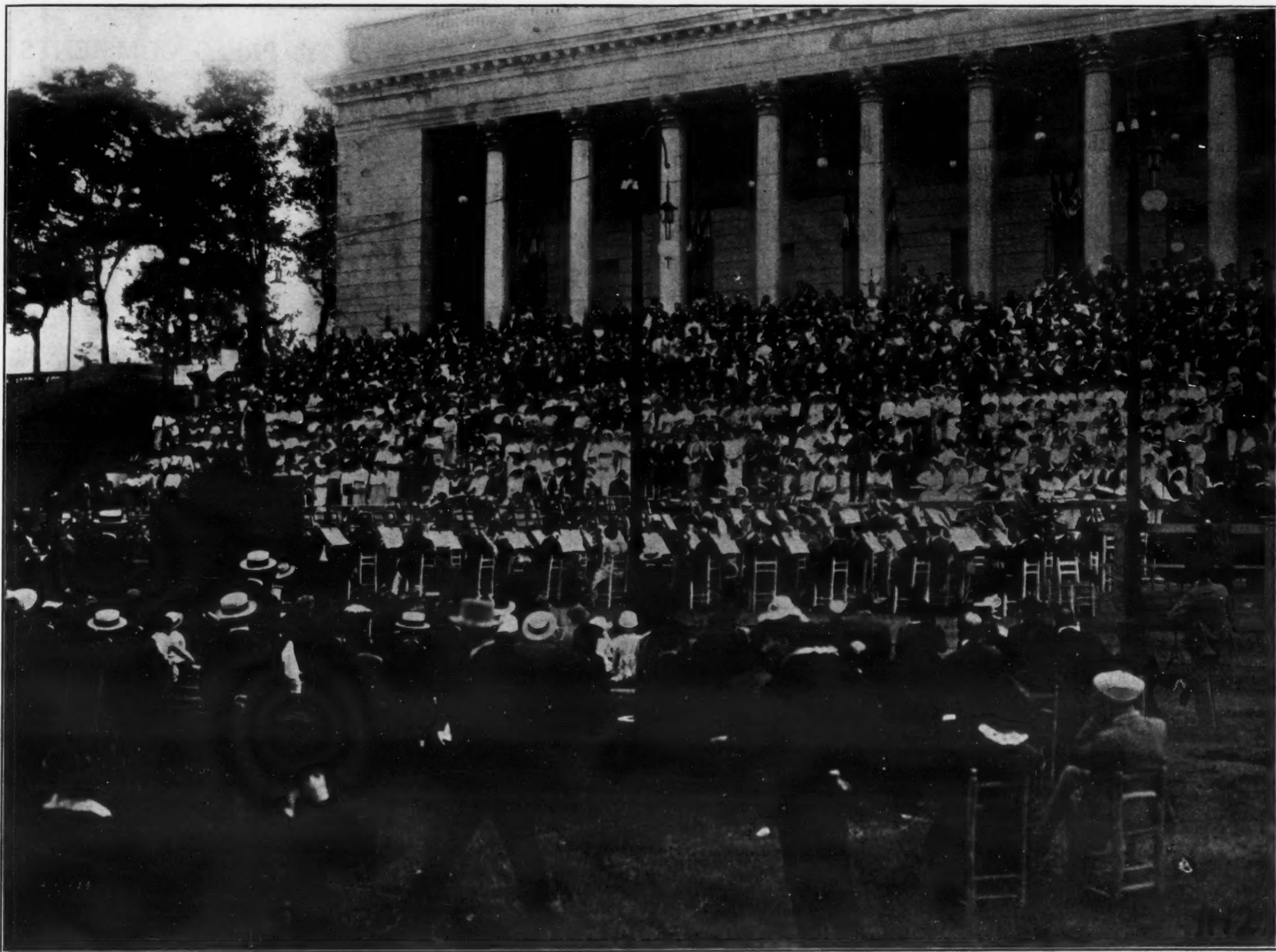
steps of the founders of the naturalistic school of dancing, which is of American origin. The Russians have the technique, the music, the innate talent and the traditions for all future choreographic inspiration. At the present moment they stand unrivaled in their achievements in the art of dancing.

### THE VON ENDE SCHOOL OF MUSIC

"The foremost Musical Institution of America" NEW YORK CITY



## TOSCANINI GIVES CONCERT FOR ITALY'S RELIEF



Arturo Toscanini Conducting Big Orchestra and Chorus in Milan Arena for the Benefit of the Italian Red Cross

—Boston Photo News Co.

### Kitty Cheatham to Address Students of Hampton Industrial College

The trustees and faculty of Hampton Industrial College have invited Kitty Cheatham to address their nine hundred students on Nov. 17, following her recital in Norfolk, Va. Miss Cheatham's similar visit to Fisk University, in Nashville, was prolific of such far-reaching results, that those who have the vital problem of the education of the negro at heart—and the preservation of their beautiful old songs, which Miss Cheatham interprets with such marvelous fidelity—feel the deep significance of her message, which she is so peculiarly fitted by birth and personal experience to deliver.

### Bispham's "Beethoven" in Philadelphia

PHILADELPHIA, Nov. 6.—David Bispham and his company presented the Beethoven play "Adelaide," preceded by "The Rehearsal," at the Bellevue-Stratford ballroom, Wednesday evening, before a crowded house. The performance was arranged for the benefit of the French War Relief Section of the Emergency Aid Committee, and netted more than \$3,000.

ARTURO TOSCANINI is devoting much of his time in Italy to the giving of concerts for the relief work of his native land. This was given as one of the chief reasons why the famous Maestro did not return to America as conductor of the Metropolitan Opera Company. In fact, Mr. Toscanini has been described as being a "burning bush of patriotism," and his family have also entered wholeheartedly into the relief work.

The above photograph shows Maestro Toscanini (in his shirt sleeves, mounted on the conductor's platform) conducting a "grand concert" in the Arena at Milan for the benefit of the Italian Red Cross. To be exact, the picture was evidently taken at a rehearsal, for Signor Toscanini—no matter how much aflame with patriotism—would scarcely appear before a regular audience *sans* coat.

fore a crowded house. The performance was arranged for the benefit of the French War Relief Section of the Emergency Aid Committee, and netted more than \$3,000.

After the performance a reception was given in honor of Mr. Bispham by Mr. and Mrs. W. Yorke Stevenson.

### MME. BLOOMFIELD ZEISLER (ART SUPPLEMENT)

WITH this week's issue of MUSICAL AMERICA will be found a supplementary portrait of Mme. Fannie Bloomfield Zeisler, the distinguished American pianist, who is to give her annual recital in New York in Carnegie Hall on the afternoon of Nov. 16. Mme. Bloomfield Zeisler has wielded an influence on American musical life the full extent of which would be difficult to estimate. Her many tours throughout the country have been a constant source of inspiration and artistic guidance to students and music lovers.

### Bandmaster Vessella Composer of New Operetta

Oreste Vessella, whose Italian Band has been one of the chief attractions of Atlantic City for the past ten years, is launching a new comic opera, the title of which is "Tit for Tat." The book and lyrics are by Alexander Baker and Edward St. John, while Mr. Vessella wrote the music. The cast includes Walter Jones, Harry MacDonough, Vincent Sullivan, Ralph Nairn, Alfred Latell, Leola Lucey, Edna Whistler, Nanette Flack and Eva Swain, the recent *première danseuse* of the Metropolitan Opera House. "Tit for Tat" will have its New York debut in the middle of December, after a "try-out" in New England. The production is under the direction of Maynard Waite.

### Mr. and Mrs. Benjamin Berry Give Concert in Concord, N. H.

Benjamin Berry, the tenor, and his talented wife, mezzo-contralto, gave a concert in Concord, N. H., before an enthusiastic audience last week. They were particularly complimented for the beautiful manner in which their voices blended. They will give another concert in Concord, Nov. 22, and one in Rochester, N. H., Nov. 23.

### Mr. Sorrentino Scores in Concert at Columbia, S. C.

COLUMBIA, S. C., Nov. 2.—Umberto Sorrentino, the popular Italian tenor, made a notable success here to-night in concert, assisted by Josephine Gilmer, soprano, and Frank Braun, pianist. Mr. Sorrentino's solo offerings were applauded to the echo and in his duets with Miss Gilmer he scored heavily. Miss Gilmer was also well received and Mr. Braun's share in the program was likewise appreciated.

### Father Finn Returns to Chicago

CHICAGO, Nov. 5.—The Rev. Father William J. Finn, director of the Paulist Boys' Choir at St. Mary's Catholic Church, will return to Chicago to-day. There is great rejoicing over the fact, and the Rev. Father Thomas Burke, through whose efforts Father Finn's return was arranged, is most joyful of all. The choir that became famous under the leadership of Father Finn will be re-organized.

### MME. OLIVE FREMSTAD

Dramatic Prima Donna of the Metropolitan, Chicago and other opera companies.

### RECITAL CONCERT FESTIVALS

For time and terms, write or wire:  
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BOOKING & PROMOTING CORPORATION  
Aeolian Hall, New York City

### The New Fine Arts Bldg.

### Recital Hall

Rochester, N. Y.

OPENS DEC. 10TH.

Artists en route with open time should address W. B. Ball, Mgr., 575 Monroe Ave., Rochester, N. Y.



## THROUGH FOR HEMUS AMERICAN PROGRAM

Growing Public Causes Choice of  
Larger Hall, in Campaign for  
Our Composers

Before an audience that almost filled the vast auditorium of Carnegie Hall, New York, last Monday evening, Percy Hemus demonstrated most convincingly that the artist who has something new to offer and does so with dignity can find hearers for his program. Mr. Hemus gave on this occasion his annual recital of songs by American composers. In other years he has appeared in the smaller Aeolian Hall, but his public has grown larger and this year he found it necessary to give his performance in a correspondingly larger place.

Mr. Hemus's recital proved among other things that there is a public for American music—an unheard of fact a decade ago—and that that public will respond to the call of an artist who specializes in it. His program was one that was prepared with great care, with an eye to the establishing of moods. No claim is made by the singer that the three groups of songs which he gave are all masterpieces, nor were they selected because of their newness or their especial individuality. Mr. Hemus chose them because in his opinion they deserved to be heard, because of their character, considered not only as units but taken together. The program read as follows:

I. Carl Busch, "Gitche Manitou the Mighty"; Ward-Stephens, "Hour of Dreams"; George B. Nevin, "Sigh No More, Ladies"; Arthur Hartmann, "A Fragment"; Charles Wakefield Cadman, "From the Land of the Sky-Blue Water"; C. Linn Seiler, "A Venezuelan Guerilla Song." II. Rubin Goldmark, "Spring Rains"; Horatio Parker, "Love is a Sickness"; Sidney Homer, "The Pauper's Drive"; Edward MacDowell, "Deserted"; Clayton Johns, "A Belated Violet"; William G. Hammond, "The Pipes of Gordon's Men." III. John A. Carpenter, "When the Misty Shadows Glide"; Bruno Huhn, "Invictus"; Edwin Schneider, "Flower Rain"; Lulu Jones Downing, "Sad Memories"; Walter Damrosch, "Danny Deever."

Mr. Hemus is a singer who enters into his work with an enthusiasm and a

sincerity which, to begin with, entitles him to praise. He has undertaken to do a great work for the native composer and under no condition should his efforts be underestimated. That Mr. Hemus sings with rare taste, in artistic style and that his voice is a baritone of fine timbre is too well known to require recounting here. Suffice it to say that he was in notably good voice on this occasion.

Lovers of serious American music will thank Mr. Hemus for introducing to them Arthur Hartmann's individually conceived and deeply felt "A Fragment," Carl Busch's notable setting of Longfellow's "Gitche Manitou" and Carpenter's atmospheric Verlaine setting "When the Misty Shadows (En Sour-dine)," these in serious vein and the lighter "Sigh no More, Ladies," of George B. Nevin, an admirable song, and Rubin Goldmark's "Spring Rains." Such favorites as Huhn's "Invictus," and Cadman's "From the Land of the Sky-blue Water" made their usual happy impression. Mr. Hemus had individual ideas about their interpretation, ideas which showed that he had thought them out carefully and not worked at them in a perfunctory way.

At the close of the program Mr. Hemus was called out again and again and finally added Bartlett's popular "A Dream," which he sang beautifully. His reception by his hearers throughout the recital was a very cordial one, recalls being in order after the close of every group.

In Gladys Craven the singer had an accompanist of rare discrimination and sympathetic taste. A. W. K.

### Sousa Gives Concert on Ice

There was a novel setting for John Philip Sousa's sixth Sunday concert at the Hippodrome on Nov. 7, for the bandstand was placed in the center of the ice surface used by Charlotte and the Skating Ballet. The bandmaster offered his suite, "Looking Upward," and his "Songs of Grace and Songs of Glory." Orville Harrold sang a timely number in the Oley Speaks setting of John Hay's "When the Boys Come Home." Sidonie Spero repeated her former success in these concerts and Herbert L. Clarke contributed his cornet solos. Among the attractive band offerings was the Dukas "Sorcerer's Apprentice."

## MAY SCORES UNQUALIFIED TRIUMPH

ON OCCASION OF HER NEW  
YORK DEBUT AT AEOLIAN HALL  
ON OCTOBER 28th

### N. Y. PRESS COMMENTS OF OCTOBER 29TH

"Miss Peterson's voice is beautiful."—*Sun*.

"Her voice is brilliant."—*Globe*.

"Her voice is of great purity and evenness of timbre."—*Tribune*.

"She revealed a voice of exceptional beauty."—*Press*.

"Miss Peterson possesses a voice of remarkable beauty."—*Herald*.

"Her voice has youthful freshness and brilliancy."—*Times*.

"Miss Peterson has an exceptional lyric soprano voice."—*World*.

"Miss Peterson possesses a beautiful voice."—*Evening Mail*.

### WHAT PARIS SAID A YEAR AGO

"She possesses a voice remarkable by its purity and tone."—*Le Temps*.

"Her voice enraptured the audience."—*Gaulois*.

"She achieved a big success."—*Le Figaro*.

"Unstinted ovations were given to her."—*Gil Blas*.

"A beautiful voice, most beautiful and classic."—*La Liberté*.

FOR AVAILABLE DATES STILL OPEN, ADDRESS

**MUSIC LEAGUE OF AMERICA**  
AEOLIAN HALL, NEW YORK

## FALL TOUR CLOSED NEXT TOUR OPENS FEBRUARY 15th

Dates already closed in:

CLEVELAND; ST. LOUIS, DETROIT  
PHILADELPHIA, WASHINGTON  
CINCINNATI, BALTIMORE, Etc.

MISS HEMPEL HAS JUST COMPLETED A CONCERT TOUR OF FOUR WEEKS  
THE SUBJOINED NOTICES RECORD HER BRILLIANT SUCCESSES:—

NEW YORK TRIBUNE, Nov. 6th SOLOIST WITH NEW YORK SYMPHONY

"Miss Hempel sang brilliantly, but it was in the Mozart air that her exquisite voice and style were heard to the best advantage, for there they went to the heart."

NEW YORK TIMES, Nov. 6th SOLOIST WITH NEW YORK SYMPHONY  
"Miss Hempel sang as Mozart's music should be sung, with exquisitely pure and even warm tone."

NEW YORK HERALD, Nov. 6th SOLOIST WITH NEW YORK SYMPHONY  
"Miss Hempel's voice seemed more lovely than last season. The Slumber Song from 'Dinorah' brought forth rounds of applause."

CHICAGO NEWS, Nov. 1st RECITAL  
"Miss Hempel's part of the dual recital yesterday was the most delightful thing that has come to us thus far in the season. Among all the aspirants to the mantles of soprano greatness, she has a claim equal to the best."

CHICAGO EVENING POST, Nov. 1st RECITAL  
"Miss Hempel sang delightfully, not merely the coloratura arias, but the German lieder as well. The pleasure of the audience and the warmth of its applause were infectious."

CHICAGO HERALD, Nov. 1st RECITAL  
"Nothing could have been more delightful than her presentation of Hugo Wolff's bewitching 'Elfinlied'."

MINNEAPOLIS TRIBUNE, Oct. 23rd

SOLOIST WITH MINNEAPOLIS SYMPHONY  
"Frieda Hempel sang for the first time in Minneapolis yesterday, and won all hearts as she is doing everywhere. Hers is a soprano of the best and purest type; a type most rare among singers. It is full, round, smooth, moving in quality, lustrous in finish, flexible and beautiful as a blossoming bough swayed in the wind."

# FRIEDA HEMPPEL

UNRIVALLED SOPRANO  
METROPOLITAN OPERA

ST. PAUL PIONEER PRESS, Oct. 22nd

SOLOIST WITH MINNEAPOLIS SYMPHONY  
"Frieda Hempel has a most exquisite voice; an absolutely pure soprano with, in every register, the same perfect, rounded and altogether indescribable loveliness of tone."

KANSAS CITY TIMES, Oct. 20th

RECITAL  
"The musical season opened with a flourish on both sides of the footlights at the Schubert Theater yesterday. Miss Frieda Hempel of the Metropolitan Opera was on one side, and a capacity audience on the other. \* \* \* Miss Hempel has in her German lieder singing a remarkable lightness and fluency."

LYNCHBURG, VA. NEWS, Oct. 16th

RECITAL  
"Miss Frieda Hempel gave a song recital last night that eclipsed the efforts of all other noted sopranos who have ever been heard in this city. Her voice is clear, fresh, vibrant and true, and in her exquisite use of it she gave the most delicate phrasing and fullest expression to the varied numbers. She is not alone a big singer, but she possesses that charm which is almost as essential in power over an audience as a voice."

PITTSBURGH GAZETTE-TIMES, Oct. 27th

RECITAL  
"Miss Hempel appeared in Pittsburgh for the first time, but we very much hope, for the sake of certain rare qualities, that it will not be her last. In beauty of vocalism she presents a very unusual and valuable example. \* \* \* Since Madame Sembrich was here we have had no such exhibition of the art of bel canto. \* \* \* Her voice is naturally of rare purity and flexibility and she uses it with fine intelligence and comprehension of sheer musical values. \* \* \* Her trill is of a perfection we have not often heard."

Exclusive Concert Management:

WOLFSOHN MUSICAL BUREAU

1 West 34th Street, New York





Dear MUSICAL AMERICA:

They tell me that I made a mistake when I called attention to a recent article of the well-known actor, Wilton Lackaye, in which he exploited the dissatisfaction of the dramatic and musical profession, because the incomes of the great foreign stars who have come here and reaped fortunes every season, are not taxed, while even the humble professionals in this country have to pay.

I am told that the foreign musicians and actors do pay, and have to make a very thorough exposition of their earnings.

If this be so, of course Mr. Lackaye's criticism falls to the ground.

One of my informants goes further and writes me to the effect that among the reasons why a certain well-known Italian coloratura singer does not care to return to this country, is that her schedule of royalties from the records of her singing, of which a large number have been sold, is not sufficiently in accord with the facts, to exempt her from trouble.

\*\*\*

Sigmund Spaeth, the able and conscientious musical critic of the *Evening Mail*, recently wrote an editorial which deserves the serious attention of those who review music in the daily and weekly papers, and, indeed, in other periodicals.

He says that "the reviewer is surrounded, at times, with a serious problem. He attends the recital given by a performer of whose history he knows nothing. Possibly he has been urged to come by a diligent manager or well-meaning friends of the recitalist."

"He finds, after a few numbers that, even aside from a fatal nervousness, the musician has nothing of artistic value to offer. If he stays to the bitter end he experiences an ever-thickening mixture of horror, grief and wrath."

"Shall he proceed to review the concert in this state of mind? Shall he tell the brutal truth, wrecking the equanimity and possibly the health of the performer, and bringing upon himself accusations of prejudice or even ignorance?"

"Shall he deliberately overlook the event, deeming silence the most tactful expedient? Or shall he shamefacedly pen a conventional 'notice' that the newcomer may at least have something for his or her scrapbook?"

The concert stage, as Mr. Spaeth truly says, is no place for experiments, hopes or fears. It is the theater of accomplishments, of beauty and inspiration.

The issue raised by Mr. Spaeth is particularly *apropos* at this time, when the concert and recital season is opening and threatens us with more performances than ever known before in the history of music in New York City, not to speak of the opera and the activities of our great orchestral and other musical organizations.

Let us try and diagnose the situation as it exists.

Young people, and even those who have already won some position in the musical world are extremely anxious for a debut in New York. So, if they have the means, they get a manager, who hires a hall and puts so much advertising into the daily and weekly papers, tickets are sent to the press, and a large number of free tickets are given out so as to make a fair sized audience. The receipts are often almost infinitesimal.

Yet to the performer the event is val-

uable, as bringing him or her to public attention, and in securing a certain amount of press notice, which, being carefully "doctored" by the strengthening of a phrase or adroitly changing it, and particularly by the omission of qualifying criticism, can be fixed up so as to make attractive propaganda to secure out-of-town engagements.

Thus it happens that often managers and those who engage talent in other cities are misled and wonder what is the matter with the New York critics in that they have indorsed a singer or player whose merit does not come up to expectation, and certainly not up to the standard existing, even in our smaller cities, where the people have a great deal more intelligence, as well as musical knowledge and appreciation, than those who live in the big cities are inclined to give them credit for.

Under these conditions, what is the conscientious critic to do when a performance has little or no merit? Should he, as Mr. Spaeth suggests, tell the truth or omit any mention of the recital, he is then probably liable to come up against the business manager of his paper, who has received a certain sum for the advertisement of the concert. He is also apt to incur the wrath of the concert giver, of his manager, and certainly of the friends of the concert giver.

Meantime, not only the time but the mental and physical strength of the critic are exhausted in attending performances which are way below the standard, certainly in a great cosmopolitan city like New York, and they are still further put to the test by the difficulty of writing conscientiously about such performances.

It is not easy to suggest a remedy. If performances except of those who have established a reputation are ignored, it is quite possible that some really worthy and even distinguished talent may fail of recognition.

Furthermore, it is quite possible that there are many who have appeared on the concert stage in this city before they were entitled to do so, who may, later on, win out. If they were to get a black eye early in their careers, it might go far to injure their prospects of future success.

At the same time, however, it may be said, with truth and conviction, that the plethora of a certain type of concerts and recitals which we have in New York City to-day, is largely due to the more or less accommodating desire of the critics to write conventional notices to avoid trouble from all sources, and to "let it go at that."

At any rate, however difficult and irksome the situation may be in New York, it is, after all, as nothing to that which has existed in Berlin, where they sometimes have as many as twenty concerts and recitals in a single day.

We haven't reached that condition yet, and please the Fates, we never may!

\*\*\*

I asked your Editor, the other day, what he thought of the Minneapolis Orchestra, whose opening concert I knew he had heard when he was in that enterprising city.

He told me that Emil Oberhoffer had really accomplished wonders, not only with his orchestra, but in arousing a veritable enthusiasm for music in the city of magnificent grain elevators. He said the Orchestra was distinguished by the wonderful virility of tone which it possessed. If anything, he thought it was a little extreme in the volume permitted to the brass.

He was profuse in his admiration of the musician who manipulates the cymbals for Mr. Oberhoffer. He said that as far as he could see, when the moment for percussion came, this individual seemed to soar into the air, like Pavlowa's dancing partner Volinine. He seemed to raise his cymbals about ten feet above him, bringing them together with a tremendous clash, and then he settled down gracefully, to his original position, like an *omelette soufflé*, after exposure to a cool wind.

"However," said your Editor, "there is one thing that Emil Oberhoffer has done, and for that he can never get too much credit. He has positively managed to interest over one hundred of the leading business men, not only in his orchestra, but in music, and its value as a business asset to a city."

Only those who know that with all the good-will of the women, the money must, after all, come from the men for the support of such an enterprise, can realize what a tremendous amount of hard talking, of persuasion, or argument Oberhoffer must have gone through before he reached the point where he has not only the esteem, but the unquestioning support of the leading business men of the Flour City for his work.

I understand, of course, that there is

one particular lumberman by the name of Carpenter, who has been so won over, that all you have to do is to present to him the amount necessary to meet any deficit, and he goes down in his pants and pulls out any number of ten thousand dollar bills, and simply tells Oberhoffer to take his pick!

This, by the bye, is one of the good things your Editor is doing with his propaganda, namely, arousing the business men, in the various towns he visits, to the dollar-and-cent value to their city of supporting all worthy musical enterprises.

As a wag said, the other day: "But for its symphony orchestra, under Muck, Boston would no longer be a city—it would only be 'a state of mind!'"

\*\*\*

So they are going to open the opera season with "Samson and Delilah," with Matzenauer as *Delilah* and Caruso as *Samson*.

One thing is certain: Caruso will not have to put on much make-up for the part, for he is splendidly developed all round. He will have, however, if he is true to Biblical tradition, to wear more hair than he is accustomed to.

As for Matzenauer, she is destined, I think, to make one of the great hits of her career, especially as the part is admirably suited to her voice.

I notice that one critic says that Saint-Saëns's opera has not been performed here for twenty-three years. Maybe at the Metropolitan—for I remember a very notable performance, with Gerville-Réache as *Delilah*, that Mr. Hammerstein gave at his Manhattan Opera House.

That makes me recall how often it is that I refer to those performances that Hammerstein gave, and which should have made his fortune, though they didn't.

It also makes me think of what a great need there is in this city of just such an opera house as Hammerstein had. Well, we miss him and his work!

\*\*\*

In a very interesting interview in the New York *Tribune*, Giorgio Polacco, who is to be the Metropolitan Opera Company's chief conductor, states that "opera should deal with subjects far removed from every-day life, and should, as much as possible, make its auditors forget their material existence."

Of course he himself had at once to bring up Charpentier's "Louise," which he admits is a master work.

However, he contradicts himself, because in a later part of his interview he admits the appeal of "Carmen"—yet "Carmen" is nothing more or less than every-day life in Spain. You can go to-day to Spain, and see some of the scenes depicted in that opera.

I think we shall find that the operas that have maintained their power to this day are precisely those that have an intense human interest, even though that may have a strong poetical flavor.

"Faust" still holds its own, while many other operas, even with all their beauty of melody, and with all their splendid orchestration, have long ceased to draw, except when some exceptional artist is announced in them.

What, really, are the operas of the day that draw the big audiences? They are some of the works of Puccini—"Madama Butterfly" and "Tosca."

"Tosca" is a scene of every-day life, but of a life that has gone by.

Then there is that wonderful "Bohème," with its haunting melodies and its touch of Latin Quarter life in Paris.

It is the artificial paint-patch-and-powder operas of the past that I think no longer appeal.

With respect to the Wagner operas, they have their intense human interest, as well as their exalted poetic influence to aid them, apart from the master music, which is not yet surpassed, and I don't think is likely to be, for a long time.

Perhaps our good friend, Polacco, meant to say that he did not think that present-day life gave opportunity for librettos which would have a general appeal. There I would disagree with him. There is more romance and tragedy, and more comedy in life of the present day, because of its greater activities, than there ever was in the life of the past, which we often glorify, with superstitious reverence, simply because it is "of the past."

Somebody once asked me, when I was talking on this line, whether a strike could be set to music. I said, "Well, it has been done. Auber did it with his 'La Muette di Portici,' known in English as 'Masaniello.'"—with which the Boston Opera Co. opened its Chicago season, by the bye.

You let somebody write a gripping life drama of to-day, and get some composer of eminence to clothe it in music. Then

get a Polacco to conduct, and, I think, when the first night is over, Signor Polacco will himself admit that what he said in the interview in the *Tribune* was not justified.

Anyway, Signor Polacco has my felicitations, accompanied by my conviction that when the season has ended he will have earned even a still larger place in the affections of the New York music-loving public, which already holds him in the highest and most sincere regard.

\*\*\*

According to the writers for the press, Fritz Kreisler is saying all kinds of nice things about other musicians—which is very amiable of him, because it enables them to return the compliment.

The other day Kreisler was reported as saying that he considered Ysaye "the greatest living violinist." Only recently he announced that "Pablo Casals, the wonderful 'cellist, is the greatest of all the artists who draw the bow."

How is he going to square himself with Ysaye, unless he makes a difference between "violinists" and those who "draw the bow."

Pablo Casals is in a class by himself, which may be said of most of the great virtuosos. Each has a distinguished individuality, and an equally marked personality, which is shown in their playing and in their interpretation of the compositions of the masters. Hence there is no particular standard by which they may be judged, so as to enable one to make comparisons, except it were to discuss the differences between them.

Ysaye, for instance, has a more or less languid, poetic, easy-going personality.

On the other hand, full of youthful vigor, Mischa Elman has a particularly self-assertive, aggressive personality, which, I am glad to say, is being toned down as he grows older.

Kreisler himself has a marked individuality, different from that of all others—and so we might go on.

In reverting to the past, we might bring up the great Joachim, whom many thought a cold, classic player, soaring above all others, like a snow-clad mountain peak.

\*\*\*

In honor of Sousa's birthday—and I am not going to tell you how old he is—they say that his marches are to be played all over the United States. For that matter they have been played all over the United States every day for years and years. And more than that, they have been played, to my knowledge, wherever there is military music, in Europe. Scarcely could you go to any town in Italy or France or Germany but some time or other you'd hear the band play a Sousa march.

And in some of those very places you would hear the know-it-alls tell you that we Americans have never produced a composer whose works were heard outside of his own town.

May Sousa live long and prosper, and continue, with unabated vigor, to sweep off, with his baton the heads of the flowers that strew his path!

\*\*\*

Mme. Beriza, formerly of the Paris Opéra Comique, is coming to her own in this country, and is being acknowledged at her true worth in musical circles.

I can remember when, unable to speak any English, she was brought to this country, after the war broke out in Europe, by Commandant Pavy of the steamer "Sant' Anna," which, you know, some time ago was set on fire on the way to Italy, with seventeen hundred Italian reservists on board.

Mme. Beriza had left her husband, who was fighting in the French army, and had come here in the search of an opportunity to make a living. Her first great success, you remember, was made under Dippel. She appeared before the audience at the Manhattan Opera House and sang the "Marseillaise" in so inspiring a manner as to rouse the house.

She is another illustration of those who have come to this country unheralded, without friends or even letters of introduction, and yet have made their way after a period of trial and self-denial by the sheer force of their talent.

Another instance of this is Maria Mieler Narodny, the wife of Ivan Narodny, known here for some years as a very able newspaper and magazine writer who, through his reported affiliation with the revolution, lost his estates in Russia, which, I believe, have since been returned to him.

Mme. Narodny was a well-known Finnish prima donna, and incurred the displeasure of the Russian authorities by singing Finnish national airs, for which she enjoyed a year in prison and then came to this country, where she married Narodny.

Sibelius, the Finnish composer, considers Mme. Narodny's art to combine

[Continued on page 8]



## MEPHISTO'S MUSINGS

[Continued from page 7]

æsthetic dignity, seriousness of style, fitness to express the deepest emotion, and the power to touch the heights of the intellect.

If Manager R. E. Johnston continues, this season, the success of his concerts at the Biltmore, which he won last season, he will go far to put Mr. Bagby's nose out of joint, for Bagby, you know, has had almost a monopoly of matinées musicales for "the best society."

David Bispham is in a quandary. When the Sabbatarians objected to his production on Sunday of his really exquisite "Adelaide," founded on the life of Beethoven, it resulted in two demure spinsters coming up to the box office and wanting their money back because, they said, they had heard the show was "improper."

In another place, however, the mere rumor among "the boys" that the show had been objected to brought a \$3,000 house.

Bispham is considering whether he

ought to send the Sabbatarians a wreath of roses.

\* \* \*

Here is a gem from the Oconte (Wis.) Reporter:

"Mrs. Louise Lindner, the accomplished pianist, showed herself an artist gem of the purest water. Her technic seemed perfect and to the writer most marvellous, reminding him of a winding brook, the water rippling over the myriad of white pebbles, while the sun in the dewy morn overflows the whole vista with his sprays of gold just dispersing the impish, laughing, singing, and since early dawn, dancing fairies, while reflecting all the colors of the rainbow from the tiny scales of the thousands of the wily and basking minnows swimming hurriedly past the beholder, oblivious to his surroundings."

\* \* \*

By the bye, if you want to know whether the season has opened, you may know it, because W. B. Chase has resumed writing for the *Evening Sun*. In luxuriousness of language he vies with the philosophers and poets who describe the horse show for that scintillating sheet.

Your  
MEPHISTO.

## Mme. Matzenauer to Appear in Metropolitan's Opening

MARGARETE MATZENAUER is directly in the public eye this week because next Monday she will sing *Delilah* to Caruso's *Samson* at the opening night of the 1915-16 season of the Metropolitan Opera Company.

As *Delilah*, of course, she will be "Margarete Matzenauer, contralto." During the season she is also to be heard as "Margarete Matzenauer, soprano," her soprano repertoire including all the *Brünnhildes* in "The Ring," for example.

As a concert artist Mme. Matzenauer is known almost as well as she is as singing actress. She has already appeared as far west this season as Cedar Rapids, Iowa, and later, under the management of the Booking and Promoting Corporation, will go to the Pacific Coast appearing in joint recital with Edouardo Ferrari-Fontana, the tenor robusto.

Mme. Matzenauer, to use a colloquialism, "comes by her voice honestly." While her training on the Continent was of the best—one of her vocal teachers was Neuendorff in Graz, Bohemia—she had naturally inherited her beautiful voice, for her father was orchestral conductor and her mother a dramatic soprano. An aid, temperamentally are her Hungarian antecedents. Her birthplace was Tenesvar.

In 1901 her début was made at Strassburg, *Puck* in "Oberon" serving to introduce her to an operatic clientele, that was soon to be world-wide. Three years later she was called to the Court Theater in Munich, and for seven years she sang as the leading contralto at the Wagner Festivals in the Prince Regenten Theater of that city. She appeared in that span of time as a "guest" at Bayreuth, Amsterdam, Brussels, Cologne, Frankfurt - on - Main, Berlin, Vienna, Prague, Buda-Pesth, Leipzig and Hamburg.

The Metropolitan Opera Company

placed this eminent artist on its register in 1911, and after a successful season, she was re-engaged for several more seasons after summer appearances at the famous Teatro Colon in Buenos Aires. There she met and married the Italian dramatic tenor, Edouardo Ferrari-Fontana, whose name since has been one to conjure with at the Boston Opera House, during his initial season in America, and then at the Metropolitan Opera House, where he sang during the past season and will appear this season. Signor Ferrari-Fontana was early engaged for 1915-16 guest performances at the Chicago Opera Company, and has been appearing also with the Boston Grand Opera Company.

Melba Sings with Boston Symphony in Brooklyn

The Boston Symphony Orchestra, with Mme. Melba as soloist, appeared before the Brooklyn Institute of Arts and Sciences on Nov. 5 and was heard by an audience composed of that borough's most prominent persons. Mme. Melba sang with exquisite sweetness and fine expression, among her offerings being Handel's "Sweet Bird" and Mozart's "Voi che Sapete." "The Death of Tintagiles," by Charles Martin Loeffler, proved a notable composition and it received an impressive interpretation by Dr. Muck. Beethoven's Eight Symphony was magnificently given. G. C. T.

Foster & Foster, the New York managers, have added a few more engagements to Marie Morrisey's already large list. The new engagements are: As soloist with the Rubinstein Club, New York City, on Nov. 20; the Mozart Club, Pittsburgh, Pa., Dec. 30, in the "Messiah"; Wellesley College, Wellesley, Mass., Feb. 25, and a six weeks' Chautauqua tour of the Middle West, beginning June 1, 1916.

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Elsa Flith, Dessau and Achen Operas, and Prinzregententheatre, Munich  
Blanche Ruby, formerly Royal French Opera, The Hague, and Nantes, France  
Anton Burger, Royal Opera, Munich; Covent Garden, London, and Berlin  
Emil Grift, Royal Opera, Berlin and Munich  
Josef Pirschan, Wurtzburg and Hamburg Operas  
Alys Vangelder, Regensburg and Bayreuth Operas  
The late Victor Klopfer, Royal Opera Munich, Covent Garden and New York Metropolitan  
Louise Höfer, Royal Opera, Weisbaden and Munich  
Dudley Marcus, French Opera, Nice and Monte Carlo, and the Carl Rosa Opera, London  
Ottie Carlyle, Brussels and Paris Grand Operas  
Berta Morena, Metropolitan and Munich Operas  
Marc'a Van Dresser, Covent Garden and Royal Opera Dessau and Frankfurt  
Oswald Bruckner, Metz (Germany) Opera  
Herr von Erpecum, Stuttgart, Bremen and Munich Operas  
Fraulein Gestner, Royal Opera, Dresden and Munich  
The late Franc's Dazara, Royal Opera, Dresden and Dessau  
Fraulein Fleiner, Stuttgart Opera  
Jessie Mack Hamilton, Singer and Teacher, Chicago  
Jennie Delsolay, Opera, Berlin  
Frau Frey Nusser, Teacher, Munich  
Isabelle Gwennie Mars, London Light Opera  
Mrs. Elmer B. Sanford, Concert Singer, Los Angeles  
Herr Engelhardt, Hamburg Opera  
Herr Satzenhoffer, Regensburg Opera  
Sarah Wilder-Neidhardt, Opera and Concert, Germany  
Baroness von Wolff, Concert Singer, Russia and Germany  
Gwen Mathers, Concert Singer, England and France  
Janet Wylie, Opera and Concert, Germany  
Clara Bancroft, Concert Singer and Teacher, Europe and America  
Rhoda Niebling, Singer, San Francisco, Cal.  
Kate Liddle, Teacher, Munich  
Mrs. Alice Munra, Singer, Los Angeles  
Jennie Schulz, Teacher, Kansas City  
Mr. and Mrs. Edward E. Cavanah, Singers and Teachers, California  
Mrs. Heinrich Bellaman, Teacher, Conservatory, Greenville, S. C.  
Caroline Halsted Little, Singer and Teacher, San Francisco, Cal.  
Mrs. Milton E. Blanchard, Singer and Teacher, San Francisco  
Miss Effie Mae Proffitt, Singer and Teacher, Iowa City and Des Moines, Iowa  
Mrs. Pelton-Green, Singer and Teacher, Conservatory, Butte, Mont.  
Kathleen Lockhart, formerly of Hammerstein London Opera and Concert, now in Los Angeles

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## OBERHOFFER PLAYS AMERICAN MUSIC

Kolar Suite "Americana" and  
Three Herbert Pieces on  
Minneapolis Program

MINNEAPOLIS, MINN., Oct. 30.—The popular concert by the Minneapolis Symphony Orchestra this afternoon was full of joy and brightness, reflected from crisp rhythms, colorful orchestration and flowing melody quickening the pulses and stimulating the spirits of players and audience.

The "Rakoczy" March from Berlioz's "Damnation of Faust" was the introductory number. In Dvorak's "Carnaval" Overture, Mr. Oberhoffer set a furious pace which kept the players on their mettle. It was brilliant tonal revelry. Victor Kolar's Symphonic Suite, "Americana," in four movements, kept the audience alert by its embodiment of familiar themes and rhythms. Although no definite program was set forth, the characteristic rhythms and intonations of the first movement were easily suggestive of the campfires and lonely trails of the Indian, while fragments of "Suwanee River," "Massa's in the Cold Ground," "Yankee Doodle," etc., furnished entertaining material. The number was interesting as indicative of the idea of a Bohemian who has been in this country only since 1906, as to what constitutes legitimate material for a composition entitled to the name "Americana." It was enjoyable.

Three selections by Victor Herbert were played. Two "orchestral pieces," "Badinage" and an Air de Ballet for string orchestra and harp, were redolent with grace and charm. The Prelude to Act III of "Natoma" was more serious in its import and equally gripping. Rubinstein's Valse Caprice, orchestrated by Carl Muller-Berghaus, was sparkling in its brilliancy and a very effective closing number.

Cordelia Lee, violinist, was the assisting soloist. The musical assets of this handsome young woman, judged by the day's performance, may be enumerated as a good tone, a fair sense of rhythm, a degree of technical finish and a good memory. Her sense of *legato* appeared to be an exaggerated *portamento*. This, with habitual scooping attacks, marred an otherwise skilful performance of Lalo's "Symphonie Espagnole." The audience received the player graciously, to be, in turn, graciously rewarded by an encore number. F. L. C. B.

### STUDYING AMERICAN MUSIC

Bangor Club Making Preparations for  
Coming of Mr. Freund

BANGOR, ME., Nov. 4.—The Schumann Club met yesterday afternoon for its first study at the home of its president, Anna Strickland. A large number of old and new members attended, in anticipation of the coming of John C. Freund, the distinguished editor of *MUSICAL AMERICA*. The club this season is to devote itself wholly to the study of American music and composers. It was therefore but fitting that the opening study should be devoted to Indian music. The meeting was in charge of Miss Strickland, who read an interesting paper on the life, customs and traditions of the aborigine and his music. The work being done by Charles Wakefield Cadman, the American composer, in behalf of Indian music, together with others, received considerable attention, and reference was made to operas based on Indian subjects, namely, "Natoma," "Land of Misty Water" and Amter's "Winona." Miss Strickland sang Cadman's "From

Facsimile of an Editorial published in  
the Duluth, Minn., News-Tribune of  
October 17, 1915.

### WITHOUT MONEY AND WITHOUT PRICE.

It does not seem possible that in this age of commercialism and self-interest a man can have a message in which he believes so completely that he only asks the privilege of giving it to the world without money and without price. When such a man appears in any city curiosity alone should draw a multitude to hear him.

Therefore tomorrow night when John C. Freund appears on the platform of the First Methodist church all Duluthians who can get inside the doors should be there to hear him. Mr. Freund believes so completely in the value of music to every community that he goes to various cities where he is invited by music clubs or organizations, and gives his message with but one stipulation, that no admission fee shall be charged for his lecture.

This should convince the general public of Mr. Freund's sincerity, while all music lovers know that his splendid work as a writer, publisher and lecturer has done much to promote the cause of music in this country.

He has been a pioneer in the movement for the appreciation of American music. He believes in music as an asset as well as an art. He believes in American music, in American musicians, American music teachers and even in American composers. He holds that Americans have neglected their own talent to chase the will o' the wisp of a foreign label.

His lecture is not for the musically elect, although it has a special value for them, but it is a lecture for all thinking people and especially for the practical business man. Mr. Freund talks of music as a commercial asset and translates into dollars and cents its value to a community. Americans are spending millions of dollars every year for music with but little thought of the actual value received. They are paying thousands to foreign artists which sometimes would be better spent in their own communities for the developing of their own musicians.

Mr. Freund has made a careful survey of music in America and he has also taken pains to find out a few things about the status of music in Duluth, and no citizen who has at heart the best interests of this community can afford to miss a lecture that is so good it can be given away.

the Land of the Sky Blue Water" and "The White Dawn Is Stealing." She played two piano numbers, Theodore Lawrence's "Northern Cheyenne Indian" and a "Northern Flute Call of Love." Virginia Nogan, pianist, delivered MacDowell's "From an Indian Lodge," and Isabel Weston and Miss Strickland played the same composer's "Indian Suite" in four-hand arrangement. J. L. B.

Concert Company Performs in Chapel  
for South Dakota Students

SPEARFISH, S. D., Oct. 26.—The concert season in Spearfish was opened last evening by Mme. Riheldaffer, soprano, with her assisting artists, Alexander de Skibinsky, violinist, and Clarence J. Velie, accompanist. These genial artists have made a permanent place for themselves in the hearts of the music-lovers of this vicinity. Mme. Riheldaffer not only sang exquisitely, but with an utter lack

of effort or affectation. Mr. Skibinsky is not less than a master of his instrument and an artist of unusual ability, while it is hardly possible to speak too highly of the artistry of the accompanist, Mr. Velie.

An evidence of the generosity of this company of artists was shown by their willingness to sing for the students of the State Normal School at Chapel this morning. There they repeated the triumph of the evening before and made their visit one long to be remembered by the students and faculty. V. D. C.

Caruso Never Received a Fee Like This!

Nero received the highest salary known in vocal history, writes Louis C. Elson in *The Etude*. His senators knew of no better way of bribing him than by hiring him to sing at their houses, and one of these once paid Nero \$37,500 for a single appearance at such a soirée musicale.

## NEW CONDUCTOR FOR LOS ANGELES CHORUS

Edward Lebegott to Lead Oratorio  
Society—Quintet Club's  
Concert

LOS ANGELES, CAL., Nov. 3.—After an active summer in musical affairs and the several interesting programs with which the fall opened, Los Angeles has been taking a rest in musical matters for the last two weeks, with the exception of a small number of concerts, of which the leading one was that by the Saint-Saëns Quintet. But the local societies are at work and this month will see the real beginning of the series of concerts of the Symphony, the Orpheus, the Ellis, the Lyric and other musical organizations.

Opening the concert of the Saint-Saëns Quintet Club were two movements by Rachmaninow, both the supreme expression of sorrow and despair, played in memory of the deceased cello player of the organization, Elsa von Grofe Menasco. Her place in the club has been taken by Michael Eisoff. The principal number was a Quintet by Widor. The club is composed of Edwin H. Clark, first violin; W. H. Clark, Jr., second violin; Carl Angeloty, viola; Michael Eisoff, cello, and William H. Strobbridge, piano.

Frederick Brueschweiler has resigned from the directorship of the Los Angeles Oratorio Society and in his place there has been elected Edward Lebegott. The latter was formerly assistant director and chorus-master of the Lambardi Opera Company, director of the Los Angeles popular orchestra, and of the People's Chorus. The Oratorio Society is at work on the "Messiah" for a performance about Christmas time.

Mr. Strobbridge is the active business manager of the Symphony Orchestra, although the credit for this work goes to a committee. This work is taking so much attention that he has resigned from the Saint-Saëns Club and his place as pianist will be taken by Will Garroway, who is the accompanist of the Orpheus Club and who is an excellent ensemble pianist.

Last night the nineteenth recital of the local chapter of the American Guild of Organists took place at the First Congregational Church, where the program was given by W. F. Skeele, organist of that church; Ray Hastings of the Temple Auditorium, and Roland Diggle of St. John's Church. Several compositions of the latter were played by their composer. Vocal quartet numbers were given by Grace James, Virgie Moore, Haydn Jones and Henry Page.

Mrs. H. H. A. Beach is still on the coast, visiting, composing and giving occasional recitals. She will play a program of her own works at Riverside, Nov. 9, and another at San Diego, Nov. 11, the first for the Riverside Tuesday Musical Club, and the second for the convention of the Southern California Teachers' Association.

At the latter convention Florencio Constantino, the new operatic tenor, will also be heard. He is working on a plan for a western opera company and recruits are being called for to enter the chorus and the ballet. At present he is at the head of the California Conservatory, this city. W. F. G.

Wallingford Riegger in Wurzburg,  
Germany

In the Special Fall Issue of *MUSICAL AMERICA*, in an advertisement of Wallingford Riegger, on page 127, his address was erroneously printed as Ulm, Germany. Mr. Riegger's new address is Wurzburg, Germany.

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## WEEK OF OPERA BY SEATTLE COMPANY

Organization of Local Singers in  
"Flying Dutchman" and  
"Merry Wives"

SEATTLE, WASH., Oct. 30.—The Standard Grand Opera Company of Seattle, composed entirely of local talent, has again surprised the most exacting critics by the excellence of its performances. During the week beginning Oct. 25 the company presented Wagner's "The Flying Dutchman" and Nicolai's "The Merry Wives of Windsor" in alternation. The orchestra, under the baton of Charles Lagourgue, furnished a splendid accompaniment, and there was nothing amateurish in the production, vocally, histrionically or in stage settings. Berthold Sprötte and Mme. Sprötte had entire general charge of the productions.

In "The Flying Dutchman" H. H. Tuttle, who sang the title rôle, proved the value of his professional experience by his admirable portrayal of the character. As *Daland*, George A. Hastings's rich basso was heard to advantage, and *Senta* was sung by Mrs. George F. Russell with beautiful quality of tone. Neal Begley sang the part of *Erik* in his usual finished style and Mme. Sprötte gave the character of *Mary* an interpretation which made the scenes in which she appeared stand out prominently. R. G. Griffin was another efficient singer. The scenic effects of storm-clouded sky and turbulent sea in the first act were well contrived.

"The Merry Wives of Windsor" offered an effective contrast to the Wagner work. Berthold Sprötte, as *Falstaff*, revealed a pronounced gift for comedy and pleased the audience. Montgomery Lynch, as *Ford*, and Harry A. Owen, as *Page*, were both good. *Fenton* was sung by Arne A. Nordskog, who has a wonderfully agreeable voice. Harry Knoff, as *Dr. Cajus*, was the typical stage Frenchman, and J. H. Armin the regulation jolly *Innkeeper*. Mrs. Durand Hemion, who has a brilliant dramatic voice, as *Mrs. Ford*, and Mrs. Romaine Jansen, with her mellow contralto, as *Mrs. Page*, sang several delightful duets and their acting could not easily have been improved upon. Gwendolen Geary, as *Anne Page*, charmed the audience with her lovely voice and manner, and in the duet with *Fenton* won repeated curtain calls.

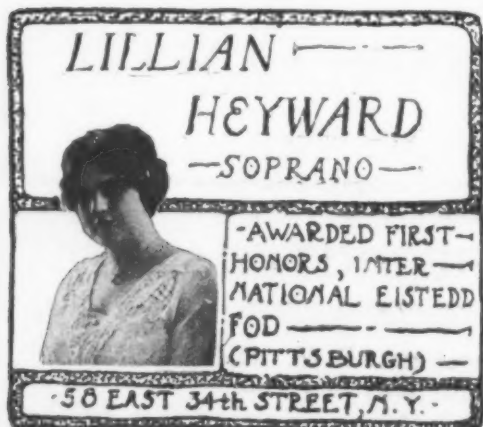
The final chorus and ballet, with June Gillen as "Solo Elf," was beautifully given, and in both operas the work of the chorus was admirable.

Seattle should take great pride in an organization which is doing such splendid work for the musical education of the whole community. A. M. G.

### Brilliant Musicals in Home of Tenor

MOUNT VERNON, N. Y., Nov. 4.—A concert given in the home of Mr. and Mrs. Harry McClaskey on Oct. 28, enlisted the aid of Mr. McClaskey, who is known by phonographic records of his tenor voice; Lillian Heyward, soprano; Harry Michlin, violinist, and several others. Miss Heyward established herself in favor with two arias from "Tosca." She responded to the applause with Liza Lehmann's "The Cuckoo." Mrs. Theodore Van Yox and Mrs. John Dennis Mehan were the accompanists. About 150 guests attended and the event was brilliant socially as well as artistically.

At the benefit for the widows and orphans of Austria and Hungary at Lyric Hall, Eighty-sixth Street and Third Avenue, New York, on Oct. 31, the Rev. Eugene Greenbaum, baritone, sang "O, Bonniest Lassie Yet," by Ariadne Holmes Edwards; "The Evening Star" from Tannhäuser and the "Toreador Song" from "Carmen."



# FOURTEEN TO ONE

### DEUTSCHES JOURNAL

*One may only add that the occasion served to renew her title to pre-eminent mastery.*—Dr. Heinrich Moeller.

### EVENING MAIL

*Her concert last evening would have been amply worth while if only for the sake of hearing her play the d'Indy Sonata.*—Sigmund Spaeth.

### EVENING POST

*A tone so velvety and rich that only a very small proportion of the greatest violinists possess it.*—Henry T. Finck.

### EVENING SUN

*Returned this season in magnificent form.*—W. B. Chase.

### EVENING WORLD

*The justly popular American violinist, because her skill and art have placed her in the front rank of public performers.*—Sylvester Rawling.

### GLOBE

*Has little to fear from her rivals of the sterner sex.*—Hugo Goerlitz.

### HERALD

*Gave her annual violin recital last night before a large audience.*—Edward Ziegler.

### PRESS

*Virtuoso skill and sterling musicianship revealed once more her unusual technical and artistic accomplishments.*—Max Smith.

### STAATS-ZEITUNG

*One must almost believe that a man stands there giving of his best.*—M. Halperson.

### SUN

*Sound musicianship, a gracious dignity and commanding interpretative powers were features all effectively displayed to a large assemblage that gave full evidence of its pleasure.*—W. J. Henderson.

### TIMES

*Deeply impressed a large audience of the kind of listeners that count.*—Richard Aldrich.

### TRIBUNE

*Unnecessarily and aggressively pugnacious.*—H. E. Krehbiel.

### BROOKLYN EAGLE

*(d'Indy Sonata). It was the eloquent playing of an artist like Maud Powell that made it triumph.*

### BROOKLYN TIMES

*Her playing seemed the very acme of her art.*

### BROOKLYN STANDARD-UNION

*Before a crowded auditorium she demonstrated that her powers as a master of the violin are beyond gainsaying.*

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## ECHOES OF MUSIC ABROAD

**Gottfried Galston as a Recruit to the Austrian Army Leaves His Studio for a Training Camp—Munich Opera-Goers Complain that Knoté and Feinhals Do Not Sing Often Enough, and Get an Explanation from the Intendant—An Exuberant Press Agent Gives London a Few Extraordinary Details about Ysaye—The Indefatigable Max Reger Turns Out Three More New Compositions—Berlin Music-Lover Bequeathes \$10,000 to Philharmonic Orchestra—Hospital Concerts the Best Cure for the Wounded, According to the Physicians—Sultan of Turkey Adopts a New National Hymn**

**S**TILL another of the most brilliant luminaries of the German musical firmament has been caught in the war net. Gottfried Galston, the brainy young pianist, who made his first visit to this country three or four years ago, has now joined the Austrian army as a volunteer and is getting his military training at Temesvar in Hungary. Exceedingly slender of build, he stands an uncommonly good chance of escaping bullets aimed in his direction when he gets to the firing line. As a matter of fact, it is highly probable that the outdoor training he is now receiving will give him a more robust physique than he has ever had.

The Galston household is one of those in which the war spells divided allegiance, for the pianist's wife is a Russian woman. As Sandra Droucker she had made herself fairly well known throughout Germany as a concert pianist before she married Galston, and after their marriage she continued her concert work up to within the past two or three years. For a season or two the husband and wife colleagues made a special feature of programs of music for two pianos.

Galston has had a goodly number of American pupils, both while living in Berlin and since settling down on a Bavarian country estate near Munich, and he made many friends when he was here for his tour. Here's hoping that he may return from his soldiering unscathed, with a no greater setback to his musical career than the easily remediable loss of a few months' practising!

**T**WO singers well known to Metropolitan Opera audiences have given the General Intendant of the Munich Court Opera an opportunity to take a stand against what he considers the excessive fees demanded by some artists for guest appearances. It seems that Heinrich Knoté, the tenor, and Fritz Feinhals, the baritone—a special favorite with the public of the Bavarian capital—do not get as many appearances at the Court Opera and in the festival performances at the Prince Regent's Theater as their numerous admirers would like.

Complaints having been sent in by these admirers, the General Intendant has made reply, stating his position in the matter. The regular contracts of Knoté and Feinhals, he explains, were converted into guest-engagement contracts some time ago at the request of the singers themselves. As a result, both of them, because of the size of the fees paid them, earn as much as "guests" as other artists of the first rank engaged as regular members of the company can earn in these difficult war times only through a long series of appearances, since the salaries paid to the regular singers were radically reduced a year ago.

Consequently, in view of the straightened financial condition of the Court Opera at present the Intendant can see no reason why he should employ Knoté and Feinhals any oftener than their contracts require.

**D**ESPITE his three-score years and his distress of mind over the tragic times upon which his country has fallen, Eugène Ysaye has begun what promises to be a busy concert season in England. He gave a recital in London the other day, but that followed a series of appearances in the Provinces, which are now being continued. Apparently, he has decided to postpone accepting the alluring offer made to him by a talking-machine company in this country for a two weeks' record-making engagement—in the literal sense of the adjective.

In some of the English towns the Bel-

gian violinist and Vladimir de Pachmann have joined forces and, by way of insuring good measure to the audiences, lest there should be any suspicion in their minds that they were getting

has burst into a flower, all perfume and light and fragrance. The brown eyes of the player are conscious of the melody, and flicker constantly. That instant the Argentine notes are heard the



The State Theater at San Paolo, Brazil

© Keystone View Co.

While Buenos Ayres is the operatic metropolis of South America there are two or three other cities that are visited by opera companies imported from Italy of somewhat less distinction than the aggregations of singers specially engaged for one or other of the large opera houses in the Argentine capital. San Paolo is one of these cities, and as it is the center of the coffee-growing district of Brazil, like Buenos Ayres, it can boast a population of great wealth. Its opera performances are given at the State Theater.

scant value for their money, a singer has appeared with them. The singer is Elsa Stralia, a young soprano, whose name, obviously a concoction for the professional stage, betrays the fact that she hails from Nellie Melba's native land. The accompanist for Ysaye and Mme. Stralia is the violinist's brother, Theodore Ysaye, who used to be the great Eugène's right-hand man in the series of orchestra concerts he conducted every season in Brussels in ante-bellum days.

This little "Allied concert party" sometimes splits up and the Belgian and Australian members give the program without the Russian pianist who has never grown up. On such occasions Theodore Ysaye appears as solo pianist as well as accompanist. The Ysaye of the violin is featuring two of his own compositions this year—"Lointain Passé" and "Rêve d'Enfant."

By the way, if Ysaye is not praying to be saved from his friends, or, at least, some of them, somebody ought to pray for him. The press stuff that was issued in advance of his recent London concert was the most extraordinary product of a callow publicity agent's imagination seen in many a long day. "When the virtuoso draws his bow across the strings," so it runs, "the grey, dull bud

attention is captured and caged. Like a lark rising at the rapt hour of orientation, and soaring melodiously in the enkindling air, the voice of the violin is heard above the earthly converse of the orchestra, and, climbing ever higher, there is a peril that the ethereal song shall fail ere it reach our ears from where it seems to flutter at the very lattices of heaven \* \* \* A forte passage to one soul in the audience will appear like the gonfalons of dawn bravely unfurled in the East; to another like the vast swells and thunders of the sea; to a third like the agony of mind."

Incidentally, what about Ysaye's "agony of mind" when he reads this, if he ever thinks to do?

Here is more of it: "Ysaye did not burst like a rocket on men's sight, but has patiently, laboriously, honestly built up a reputation that will endure when even the memory of each evanescent ignisfatuus of the concert room has been buried in the dust of years!"

The critic of the London *Daily Telegraph* makes suitable comment. "Somehow," he remarks, "we seem to have heard of Ysaye before; but in any case, we are glad to have attention drawn to the matter, and we take this opportunity of assuring the great violinist, who has

never lacked appreciation in London, that the violinist is greater than his prophet."

At this advanced stage in Ysaye's career the employment of such publicity-twaddle is almost an affront to the concert-going public.

**C**AN it be that the war has stimulated Max Reger's productivity? If so, then for that reason alone, if for none other, the war was unnecessary. For the element of permanency in the creative work of this most prolific of modern composers is not going to be greatly enhanced by unrestrained revelling in an extraordinary command of technical resources.

Following the bulletin of a few weeks ago concerning the recent output of the Reger workshop, comes the announcement that the Jena composer has just completed three new suites for the violoncello—a somewhat overpowering addition to the limited literature of that instrument at one fell swoop. Concert 'cellists condemned to play their stereotyped repertoire over and over *ad nauseam* will doubtless welcome the news on principle and experience difficulty in possessing their souls in patience until the published copies are available. Reger has dedicated these suites to three of the most illustrious of German 'cellists—Hugo Becker, Julius Klengel and Paul Grümmer.

It is almost a case of "music made to order while you wait" at the Reger plant.

**O**NE of the modest patrons of long years' standing of the Berlin Philharmonic Orchestra's concerts recently gave tangible expression to his indebtedness to the orchestra for the æsthetic pleasure it had afforded him on countless occasions. Until his death Paul Winckelsser was not in any sense conspicuous as a music-lover—he was merely one of the many Berliners who early acquire the habit of attending the Philharmonic concerts—but when his will was read it was found that he had bequeathed the sum of \$10,000 to the society in return for what he had received from it.

Only one condition was attached to the bequest and it will not be a difficult one to meet. It is merely that once every year in the anniversary month of his death the orchestra shall play his two favorite works at one of the popular-priced symphony concerts, these works being Schubert's Unfinished Symphony and Beethoven's Ninth. The Philharmonic players hope by religiously living up to this condition to play other bequests of a similar nature into their treasury—though not necessarily to kill patrons off by their playing for the sake of the legacies.

**C**ONTRARY to expectation, Hans Pfitzner's new opera, "Palestrina," is not to have its première this season after all. It has been postponed until the season 1916-17. Although no reason has been given for the change of plan, it may be assumed that the composer's recent enlistment in the German army may have had something to do with it.

"Palestrina" and Max Schillings's "Mona Lisa" had been reckoned upon as the two most important of the novelties promised for this opera year in Germany. But the succession of failures already rolled up for "Mona Lisa" in the cities where it has been given since the season opened may indirectly soothe Pfitzner's quite natural disappointment over having to wait a year before having his new work tried out. Pfitzner deserves at least one big success—his "Der arme Heinrich" and "The Rose of Love's Garden" have never found the popular favor they merit.

**M**USIC'S potency as a therapeutic agent is being demonstrated again just now in the hospitals in England. The physicians have recorded remarkable results from the effect of music on soldiers who have suffered from gun-fire and bombing and have returned from the fighting line mere nervous wrecks. Some specialists have gone so far as to say that no other cure has brought about such permanently good results.

It is through the efforts of the Music in War-Time Committee that the camp and hospital concerts have been arranged, and already between five and six hundred of these entertainments have been given. While they are designed

[Continued on page 12]



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## ECHOES OF MUSIC ABROAD

[Continued from page 11]

ostensibly to minister to the mental and spiritual needs of the fighting men, the chances are even that the object first conceived was to solve an acute problem that has faced professional musicians since the outbreak of the war. It is made clear that Sir Hubert Parry's organizing committee aims to give employment to concert artists and so re-

lieve the distress among musicians, which has been very marked and widespread.

That the remuneration for each performer is exceedingly modest is evident from the announcement made by the committee in appealing for funds that for a ten-pound note (\$50) it can send two or three good singers and a violinist to a camp or hospital to give a concert to the wounded and convalescent.

don début lately with marked success. Great taste and refinement of style and a voice peculiarly warm and agreeable are said to be hers.

A VIENNA violoncellist named Joseph Sulzer has composed a hymn for the Sultan of Turkey. The Ottoman potentate is so much impressed by it, it seems, that he has adopted it as the national hymn of his Empire. J. L. H.

Appreciation from St. Paul

To the Editor of MUSICAL AMERICA:

Owing to the number of people about you Friday evening, I was unable to tell you of my enjoyment and appreciation of your lecture, and I am making this opportunity of so doing.

You are certainly throwing much light on the subject of foreign study and conditions abroad and I am sure your efforts are appreciated by musicians and music-lovers.

Wishing you many years of labor in your chosen work, and hoping you may again visit our club, I am,

Cordially yours,

M. G. ELLERBY.

St. Paul, Minn.

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Published by

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New York

SINGERS from Brazil attract attention because of their very scarcity. A soprano hailing from that country, but bearing the decidedly un-Brazilian name of Mme. Kendall has made a Lon-

### JEFFERSON CITY'S MUSIC

Season Launched Auspiciously by Local Club Concerts and Meetings

JEFFERSON CITY, Mo., Nov. 4.—The musical season here has been auspiciously launched this week by the reassembling of the musical organizations in their first meetings of the winter. A concert of unusual merit was given on Oct. 26, as a lyceum attraction.

The Morning Musical Club, organized eight years ago by Mrs. Joseph W. Folk, during the incumbency of her husband in the Governor's office, has always held its meetings in the executive mansion on Wednesday mornings. Among the events planned for the near future, which were passed upon at the last meeting, is a talk to be given by Mrs. William Steele of Sedalia, president of the principal musical organization there. The club hopes to bring several prominent artists here during the season. The Mozart Club held its first meeting of the season in the studio of Miss M. McConachie.

The Commercial Club is sponsoring a lyceum course for the winter, the initial concert introducing the Schumann Quintet. The concert was held in the hall of the House of Representatives at the Capital. By selecting the program from a distinct school of music (the romantic) and adhering to it faithfully throughout, these musicians gave local music-lovers an instructive and enjoyable evening. The director, C. A. Lampert, violinist of the organization, contributed some illuminating remarks before each number. Other members of the quintet are: Mrs. H. L. Kaplun, organist; H. L. Kaplun, pianist; C. M. Portune, 'cellist, and Helen Portune, violinist and vocalist. Miss Portune's interpretation of "Ah fors è lui" was perhaps the surprise of the evening. She sang with commendable technique.

E. D. N.

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## English Music Enjoys a Vogue in France Now, Says American Singer

Julia Hostater, on Eve of Return to Her Native Land, Observes Curious Effect, on Music, of the War—Has Sung Much for Wounded Soldiers Who Like the Airs of Purcell

PARIS, France, Oct. 18.—One of the curious effects on music of the great war, observed at first hand by the noted American singer, Julia Hostater, is the resulting closer intimacy between the French and English in artistic matters.

"I have been in France all the time of the war—here in Paris—singing in all the hospitals for the wounded soldiers—also in concerts for charity," said Miss Hostater in an interview for MUSICAL AMERICA. "I have been singing always English songs, which the French are now cultivating, and for which they invariably ask—songs of Purcell and old English composers."

"I sang them at a Colonne concert, under Chevillard this winter; in fact, they had never been sung or heard in public here before. I sang them in English with orchestra and had a big triumph, and was engaged to sing them the week after at the Sorbonne under Vincent D'Indy."

"I also sang Bach's cantata at the Schola Cantorum with French words to show that one can sing the German composers of the past. The modern ones are, of course, 'taboo.' There is very little music here—only intimate concerts in musical homes for charity and the Colonne and Lamoureux concerts. These are combined during the war, as there is not sufficient public for the two orchestral societies."

"Russian music is much cultivated here; in fact, it is becoming known for the first time, as outside of the well-known, often-played Tchaikowsky Symphony and a few of the very modern



Julia Hostater, an American Singer Who Has Won Distinction in Europe

Russian colorists, the music of the Russians has never been properly acknowledged here.

"Now Moussorgsky is coming into his own and figures on most of the programs at concerts. I have a most interesting repertoire of all the Russian songs, which I have been singing in French. One can sing Schumann and Schubert in French here, but not Brahms or Strauss."

"I hope to bring many new and unknown compositions to America."

Miss Hostater has lived in Europe fourteen years and has sung in virtually every important city. Though born an American, she has scarcely been there. She will return to the United States next month to remain in New York during the season.

### LONG ISLAND CHORUS HEARD

Harvey W. Hindermeyer and Miss Smith in Babylon Concert

The concert given by the Babylon Choral Society on Friday evening, Oct. 22 at the Methodist Church of Babylon, L. I., had as soloists Harvey W. Hindermeyer, the popular New York tenor, and Ethel Cecilia Smith, violinist.

Under the able direction of William W. Bross, the chorus sang with good effect, various works, including Elgar's "Spanish Serenade." Mr. Hindermeyer scored in his solos, singing with the chorus Reinicke's "Evening Hymn," H. Alexander Matthew's "The Slave's Dream" and Coleridge-Taylor's "Hiawatha's Wedding Feast." His group of solo songs included numbers by Wood, Homer, Clutsam and Hatton and these he sang with great charm and lovely tone quality, being heartily applauded.

Miss Smith demonstrated her violin-

istic powers in the final movement of Lalo's Spanish Symphony and a group of works by Chopin-Sarasate, Couperin-Kreisler and d'Ambrosio.

### OPERA IN CHARLOTTE, N. C.

A Visit From the National Company—Gilmer-Sorrentino Recital

CHARLOTTE, N. C., Oct. 30.—The National Grand Opera Company gave three performances at the Academy of Music here on Wednesday and Thursday. On Wednesday evening, "Rigoletto" was presented with Laya Machat as *Gilda*, Franco Di Gregorio as the *Duke*, Michele Rossini as *Rigoletto*, Giuseppe Ansalone as *Sparafucile* and Marie Brooks as *Maddalena*. It was an excellent performance.

At the Thursday matinée, "The Barber of Seville" was given. G. La Puma, as *Figaro*, E. Di Giacomo as the *Doctor* and Signor Ansalone as *Basilio* were

exceptionally good. Laya Machat sang *Rosina* and di Gregorio *Almaviva* in a praiseworthy manner. At the evening performance on Thursday, Donizetti's "Don Pasquale" was presented, La Puma as the *Don*, and Possini as *Malatesta* were extremely good. Miss Nette sang *Norina* and Di Gregorio made a capital *Ernesto*.

The attendance at all three performances was limited in numbers.

Josephine Gilmer, soprano, and Umberto Sorrentino, tenor, appeared in recital last evening, at Concord, this State, under the patronage of the Music Study Club. They were assisted at the piano by Frank Braun. Miss Gilmer offered the "Jewel Song" from "Faust," and the "Vissi D'Arte" from "Tosca," with songs in English and with Signor Sorrentino sang a number from "Aida."

Signor Sorrentino sang the "Donna è Mobile," Capua's "O Sole Mio" and a number of English selections. He was especially happy in Burleigh's "Just You." Both artists are favorites in Concord and were enthusiastically received. The attendance was exceptionally good.

Mr. Braun played several solo numbers. His own composition, "Autumn," sung by Miss Gilmer, was well received. A reception was tendered the artists and the club by Mrs. George H. Patterson.

J. G. H.

### NEW TEACHERS IN MIAMI

City's Musical Resources Receive Valuable Additions

MIAMI, FLA., Nov. 1.—Miami's music-teaching forces have recently received valuable reinforcements.

Mrs. Ivy Sproule Baker of Oberlin and Leipsic has opened a school at 1022 Boulevard, offering courses in voice, violin, pianoforte, pipe organ, interpretative dancing, modern languages, harmony and history of music. A certain literary standard is required for graduation.

Anton F. Koerner, for thirty years director of a school in Norfolk, Va., has opened a studio at 613 Eleventh Street. Mr. Koerner's first public work for the city will be the staging of "The Mikado" for two performances, Nov. 17 and 18. There will be a chorus of forty voices and an orchestra. The principals in the cast will be: Mrs. John C. Grambling, Mrs. T. F. Auliffe, Ruth Barlow, Mrs. John W. Graham, Floyd Chetham, W. J. Phillips, G. Duncan Bressier, Dr. A. J. Meyers and Phelps Hopkins.

Pansy Andrus, Miami's leading solo pianist, has organized adult classes in sight-reading and ensemble playing. Miss Andrus studied last year with Harold Bauer.

Barcellos de Braga, the Brazilian pianist, has returned to Miami for six weeks, during which time he will give several recitals and do a limited amount of teaching. Mr. de Braga will start on a concert tour the middle of December.

A. M. F.

"Pagliacci" Given in Dance Form at the Exposition

SAN FRANCISCO, Oct. 30.—A distinct novelty staged in Festival Hall on Oct. 27 and 28 was "Pagliacci" in pantomimic dance, with Louise La Gai as *Nedda*. The opera, in which the principals were Fred Daroux (*Canio*), M. Tomaroff (*Silvio*), M. Albert (*Tonio*), and Bernadine Shult (*Beppe*), was followed by the divertissement, "La Tzigane." This entertainment was planned along ambitious lines and was highly successful. There were 3,000 free seats.

Boston Symphony Opens Smith College Concert Course

NORTHAMPTON, MASS., Oct. 29.—The Boston Symphony Orchestra gave the first concert in the John M. Greene Hall on Oct. 27, in the course of concerts provided for this season by Smith College. Dr. Muck began with the Beethoven "Fifth" and closed with Liszt's "Les Préludes." Interspersed were Bizet's "L'Arlesienne" and Wagner's "Siegfried Idyl." These compositions were played with that impeccable virtuosity for which this organization has long been renowned.

W. E. C.

## THRONG AT OPENING OF BILTMORE SERIES

Packed House Shows These Morning Musicales Have Become an Institution

Joyous were the smiles of Manager R. E. Johnston and the Hotel Biltmore officials as they observed the packed house at the opening of the Biltmore Friday Morning Musicales on Nov. 5. This initial throng proved anew that this fashionable series has become an institution in New York. The artists of the morning were Marie Rappold, Josef Hofmann, Antonio Scotti and the accompanist, Camille Decreus.

The audience (almost entirely feminine) seemed to feel that its presence thus early in the day was sufficient tribute to the artists, for its applause was even more sparing than usual. The most hearty outburst followed Mr. Scotti's singing of "Quand ero paggio" from "Falstaff," an extra, which he had to repeat. The famous baritone also delighted with Tosti songs and the "Pagliacci" Prologue. In the latter, there being no curtain he omitted the final line. Mr. Scotti and Mme. Rappold were heard together happily in the "La ci darem" duet from "Don Giovanni." Mme. Rappold revealed her lovely voice in German songs and Gilbert's "Two Roses," adding "Vissi d'Arte" after the Dell' Aqua "Villanelle."

Mr. Hofmann was courageous in choosing unhackneyed numbers and withholding from his indolently inclined hearers their favorite pianistic sweetmeats. There was interest in his offering of a Spanish Dance by Granados, whose "Goyescas" is to be heard at the Metropolitan this season. The noted pianist gave a dazzling performance of the "Fledermaus" Valse Paraphrase by Leopold Godowsky, who applauded his friend and fellow-artist from one of the boxes.

K. S. C.

"Horrible Examples" for Music Students

It would be a fortunate thing, says W. J. Henderson in the New York Sun, if students of music could be sent to all the public exhibitions of hopeless and complacent mediocrity which the professional recorders of musical doings are obliged to attend. Possibly some of the students would find food for serious reflection.

Keeps One Posted

To the Editor of MUSICAL AMERICA:

Enclose renewal of my subscription. I certainly think MUSICAL AMERICA is a fine paper. It keeps me posted and up to date on musical affairs.

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Amsterdam, N. Y., Nov. 1, 1915.



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## VERSATILE COMPANY AIDS BISPHAM

Mme. Narelle, Idelle Patterson, Miss Coman, Graham Harris, Henri Barron, All Able Assistants in Presentation of "Beethoven" and "The Rehearsal."

THE excellent support given to David Bispham by the members of his company in the production of the Beethoven play "Adelaide," which is preceded by a one-act sketch known as "The Rehearsal," has been the subject of much favorable comment here and in the cities visited on the tour. The members of the company were selected by Mr. Bispham personally after having investigated the work of about 200 applicants. Consideration of dramatic ability combined with musical qualifications played an important part in the selection of the members.

Mme. Marie Narelle, the dramatic soprano, plays the title rôle in "Adelaide." Mme. Narelle is well remembered throughout the United States as the result of her concert tours. In Australia Miss Narelle occupies a unique position as a ballad singer and her concerts in that country have always been events of the first order of importance.

Kathleen Coman, the pianist, is the possessor of a gold medal won at the Royal Academy in London. She adds greatly to the success of the performance by her intelligent playing of the accompaniments.

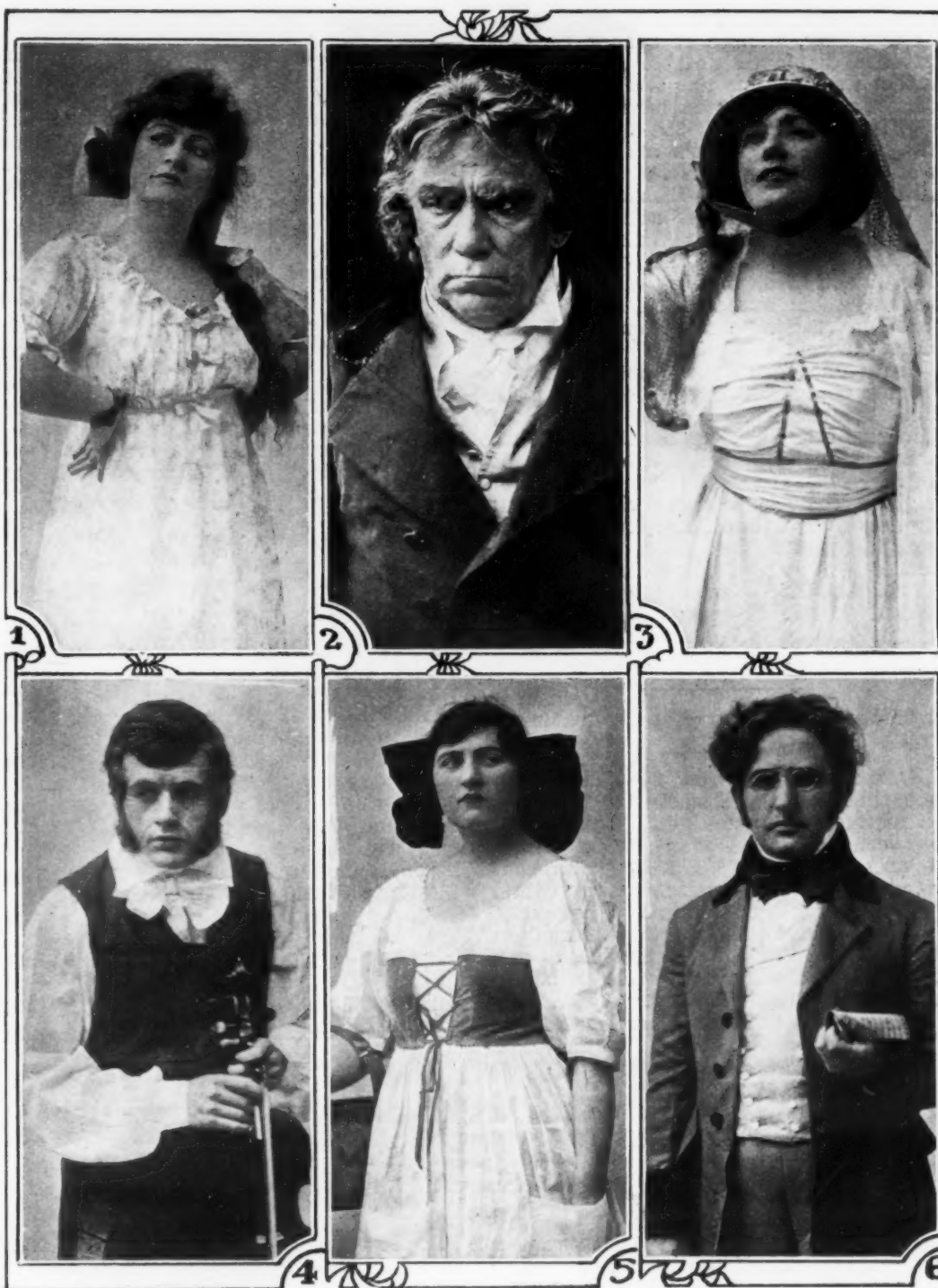
Graham Harris, the violinist of the organization, is a pupil of Franz Kneisel and also studied with Adamowski and Winternitz. Last season he was a member of the New York Symphony Orchestra.

Idelle Patterson, lyric soprano, has had considerable experience as a singing actress. Last season she was the prima donna with De Wolf Hopper in the performances given by the Gilbert and Sullivan Opera Co. Her dramatic ability is given ample opportunity for expression in "The Rehearsal," the clever little curtain raiser to the play "Adelaide."

Miss Patterson not only sings well but acts her parts admirably.

Henri Barron, said to be the first tenor to sing the tenor rôles in the "Girl of the Golden West" and "Tales of Hoffmann" in English, when he appeared with the Henry W. Savage Company, has been singing the title song in "Adelaide" with noteworthy success.

Following the performances at the Harris Theater, New York, Mr. Bispham and his company played in Springfield.



—Photographs by White Studio

No. 1, Idelle Patterson, Lyric Soprano; No. 2, David Bispham as "Beethoven"; No. 3, Marie Narelle, as "Adelaide"; No. 4, Graham Harris, as the violinist; No. 5, Kathleen Coman, the accompanist, and No. 6, Henri Barron, tenor

Hartford, Boston and Stamford, and last week gave a special performance at the Bellevue-Stratford in Philadelphia for the benefit of a war fund. Returning to New York, a performance was given at the Central Opera House last Friday evening for the New York Call. This was followed by a performance in the Hotel Astor ballroom Saturday evening for the Mozart Society.

This week Mr. Bispham left with his company for a long tour which began in York, Pa., Tuesday evening. Other places included in the tour are Harrisburg, Franklin, Williamsburg, and Pittsburgh, Pa.; Fort Wayne, Green Castle, Laporte, Ind.; Appleton, Wis.; Fargo, N. D.; Mason City, Des Moines, and Ottumwa, Iowa; Nebraska City and Omaha, Neb.

### A ONE-COMPOSER PROGRAM

Stanley R. Avery of Minneapolis Presents Own Compositions

MINNEAPOLIS, Nov. 3.—Stanley R. Avery arranged a program of original compositions for presentation at the First Unitarian Church last night. Fifteen numbers of pleasing variety included compositions for solo voice, baritone and soprano; two ensemble numbers, for violin, cello, piano, organ and choruses for male and mixed voices.

Mr. Avery, who is organist and choir-master of St. Mark's Episcopal Church, was assisted by Mildred Claire Ozias, soprano; Margaret Gilmore MacPhail, pianist; Dr. R. R. Moorhouse, baritone; William MacPhail, violinist; Christian

Erk, cellist, and members of St. Mark's Choir. The following is the program:

"A Little Overture," violin, piano, cello, organ; Songs for baritone, "Cavaller's Song," "Song of Jenny," "The Street Sweeper," Songs for soprano, "Then and Now," "Day and Night," "Gloriana"; Salutation, violin, cello, piano, organ; baritone and male chorus, "Song of the Timber Trail"; Scherzo, violin and piano; Soprano, "Two Love Songs"; "On a Balcony," "Earl Haldane's Daughter"; Choruses for mixed voices, "Fair Luna," "Song of the Bell."

F. L. C. B.

When de Pachmann Took a Piano Lesson in New York

M. Vladimir de Pachmann, who has been appearing in London once again, with his customary success, is frequently spoken of as a Pole, but in point of fact, say the *Westminster Gazette*, his father

was a Viennese professor of Roman law, and he himself was born at Odessa. It may be news also to some that he began by studying the violin, and only after some years of devotion to that instrument turned his attention to the piano, which was destined to bring him such world-wide fame. But even de Pachmann did not acquire his incomparable art without the most strenuous study, and he himself has declared that no anchorite of old submitted to sterner discipline to attain his ends. M. de Pachmann's keyboard eccentricities are notorious, and he is the hero of scores of amusing sayings and funny stories. One of the latter tells how in New York he once went and had a piano lesson from a lady who advertised first-class tuition at 25 cents a time. It must have been an amusing experience for de Pachmann.

### PITTSBURGH CHAMBER MUSIC

More Concerts of This Nature Being Given Than Ever Before

PITTSBURGH, Nov. 5.—More chamber recitals are being given and scheduled in Pittsburgh than at any other time in the history of the city's musical activities. A very important series is now being held at the Pittsburgh Musical Institute. Charles N. Boyd gave a lecture recital there last week and was assisted by Mrs. Romaine Smith Russell, soprano, and Esther Havekotte, violin, with Mr. Boyd at the organ and Dallmyer Russell at the piano. Sigfrid Karg-Elert and his music formed the topic of the recital.

James Stephen Martin has begun his series of Saturday afternoon recitals, the first being presented by Marjorie Keil Benton, Martha Brown, Helen Hainer, Mabel Kelly, Ethel Lutz, Miss H. E. Smith and O. C. Smith, Mrs. Blanche Sanders Walker and Elizabeth Waddell.

Charles Heinroth, director of music at Carnegie Institute, and organist of Carnegie Music Hall, and Kasper Koch, organist at Carnegie Music Hall, North Side, have begun their organ recitals, and both are attracting large crowds.

E. C. S.

### THE PROPAGANDA INDORSED

My Dear Mr. Freund:

The Executive Board of the Schubert Club wish to acknowledge their debt of gratitude to you for your most interesting lecture on Friday evening last.

We heartily indorse your propaganda of American music and musicians, and feel that your championship of the cause means much. While we have, under the leadership of our most efficient and beloved president, Mrs. Briggs, worked along these lines, your lecture has stimulated our courage and enthusiasm.

Wishing for your continued success and that many clubs and cities may be privileged to hear you and your splendid lecture, I am,

Most sincerely,

Mrs. BENJAMIN GORHAM,  
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## NEW YORK RECITAL BY MARCIA VAN DRESSER

American Soprano Warmly Applauded  
by Large Audience—Improvement  
Revealed in Her Singing

When Marcia van Dresser re-appeared in New York after many years' absence last spring, the present writer expressed regret that this statuesque and wonderfully handsome American had suffered herself to be transformed from the admirable contralto that she had been into a soprano of some undesirable vocal traits. On Thursday afternoon of last week she came forward at Aeolian Hall in another recital and again her singing revealed a number of flaws, though it was better than last season. It is said that Miss van Dresser has been studying since then and the fact should be greeted with a good deal of satisfaction by all her well-wishers. Nevertheless, more work will be necessary to eradicate some of her faults of tone-production. It is much to be hoped that she will rid herself of them, for the voice is in itself good and the singer an intelligent, painstaking and, in great measure, resourceful artist.

Miss van Dresser was heard last week by a very large audience and one so ebullient in its friendliness that it interrupted the instrumental postludes to the songs very inconsiderately in a number of instances. To the eye Miss van Dresser was as superb as ever, and as young. Her program contained a Brahms and a Hugo Wolf group, some old French songs by Thiersot and Weckerlin, some modern ones by Chaus-

son, and English numbers by Lane-Wilson, Cyril Scott, Edward Horsman and Kurt Schindler.

Charmingly as she gave certain French songs, it was in the *lieder* of Brahms and Wolf that Miss van Dresser gave the best account of herself in what concerns artistic interpretation and tasteful phrasing, though it cannot be said that she displayed notable musical discretion in selecting the Wolf songs she did. "In dem Schatten meiner Locken" was, indeed, repeated, but this was due largely to the soprano's arch rendering of it. In Brahms's "Wehe, so willst du mich wieder" and "Des Liebsten Schwur" in Weckerlin's "Lisette" and Chausson's "Papillons," in Wolf's "Wenn du zu dem Blumen gehst" and the old English "Have You Seen but a Whyte Lillie" she was most successful. These songs were delivered with consistency and real understanding.

Unfortunately at such times Miss van Dresser could not attain the maximum effect because of a type of voice emission resulting in a tone often drab in timbre, breathy and hollow and deficient in variety. It should be capable of brighter color and truer ring than it has now and it should not tend to waver from the pitch. One hopes she may be able to bring about these changes. For she is too interesting an artist to be marred in this fashion.

Kurt Schindler's accompaniments afforded no little pleasure. H. F. P.

### Hutcheson Plays to Big Audience in Elmira

ELMIRA, N. Y., Oct. 27.—The audience that greeted Ernest Hutcheson at his recital here last night filled the hall to overflowing and many were unable to gain admission. The program consisted of the Chromatic Fantasia and Fugue, Bach; Schumann's "Carnaval," a Chopin group and a group of modern French composers. Enthusiasm ran high and the pianist was compelled to add several extra numbers. C. B.

## MUSIC AS REMEDY FOR INCORRIGIBLE CHILDREN

One of the Greatest Aids at Critical  
Period of Development, Declares  
David Mannes

"The Child and Music" was the subject of an address delivered by David Mannes, the eminent violinist, and for many years director of the Music School Settlement in East Third Street, New York, at the annual meeting of the Federation for Child Study in New York, Nov. 3.

"I have watched the entire nature and action of a child being remodeled through music," said Mr. Mannes in an interview on this subject published in the *Evening Post*. "Through the proper study of music, the incorrigible child has become tractable because his mind has been turned into channels of mental and spiritual interest. The child of the incorrigible type is one in whom ideals have been crushed or suppressed (and this type of child of course appears in luxurious homes just as he does in slums). This unmanageable child is called 'bad'—which means usually that he has a vivid enough personality to be 'good' if his energies can just be turned in the proper direction.

"Music is one of the greatest aids at such a time in a child's development. Music furnishes him a personal ideal which is not selfish, which is not aggrandizing—for there is a subtle influence from art's expression which helps the human being to realize a personal ideal. Merely listening to music will not develop this ideal; the child must play on some instrument. And it is very wasteful to wait until an energetic child becomes unmanageable before this great influence of music is resorted to."

Three years is not too young to begin musical training, Mr. Mannes believes.

"The very best music will interest him at this age just as much as will cheap airs. Chopin, Bach, Mendelssohn may

all be given in simplified form, and so, from babyhood a taste in good music is cultivated. A boy learns to enjoy the best music before he has reached that period of self-consciousness when the very mention of 'high-brow' music frightens him. I have never found one child without this instinctive desire to play and without the potentialities of appreciating the most idealistic music. The trouble with the usual system is that the child does not have the chance to try until he has displayed what his mother refers to as 'talent.' Thus the cultural and idealizing qualities of music are lost to him because the child must acquire accomplishments which will net him material return—according to the dictates of the great American god, Expediency."

### Evelyn Nesbit Studying for Opera

Evelyn Nesbit is studying for grand opera, according to Arthur Lawrason, the distinguished New York teacher of voice. "She is making great progress and in time her voice will develop into a dramatic soprano," said Mr. Lawrason recently to a New York *Telegraph* interviewer. "I prophesy a career for her in opera. This is not an idle dream. She will be a tremendous success. That is my judgment by reason of her absolute sincerity of purpose and artistic ability."



Photo Matsene

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## EFFECTING A REVOLUTION IN PIANO "TEACHING PIECES"

Adaptations of the Art Publication Society Bring Masterpieces of All Musical Forms to Students of the Pianoforte—An Arraignment of the Material Hitherto Used for Beginners

MUSIC students of the future will bless the name of Leopold Godowsky for the labor he has undertaken in their behalf—work which should, indeed, come to be looked upon as a most significant milestone in the annals of musical pedagogics. Much has been said and written in the course of the past year or two about the compilation of the Art Publication Society of St. Louis, with which the noted pianist is associated in a most important editorial capacity, but as yet too little has been made known of one of the most noteworthy and signally original features of a work which looks epoch-making.

The sensational "disappearance" of Mr. Godowsky during the past summer was brought to pass by his anxiety to labor undisturbed upon a large number of "adaptations" of masterpieces. Little has thus far been said of the precise nature of these "adaptations," yet they are destined to be one of the most distinctive factors in the success of the monumental publication.

Briefly, they are designed to obliterate the musty and wretched stuff hitherto fed to piano-studying children before they advanced far enough to reach even tolerably good music, vitiating their tastes or else killing their musical affections in the bud. That so many hapless youngsters should have survived the ordeal—artistically speaking—is no small subject of wonder. Who that has been administered piano instruction does not recall with an inward shudder the mortal rapidity of the "piece" that was condescendingly offered as pleasant relief after the stupefying "exercise"? And who has not marveled in after life at his complacency in wasting precious hours over these amorphous atrocities?

Henry T. Finck, in his invaluable "Success in Music," a few years ago advocated the abandonment by teachers of this dreary stuff that made early piano study a nightmare and the substitution for it of the simpler compositions of Bach, Beethoven, Schubert, Schumann, Mendelssohn, Grieg, Chopin and other of the masters. It has remained for Mr. Godowsky to carry out this precept in the spirit and very largely in the letter, and in a most original and engaging way besides.

### Study the Best from the Start

To a representative of MUSICAL AMERICA the pianist related recently his aims and hopes with respect to the matter. "There is no reason," he remarked, "why in place of the detestable trash the young piano student cannot receive the best from the start, and in such fashion that his knowledge of musical literature will be developed in conjunction with the growth of his pianistic powers. The only relief from the evil things hitherto provided have been the sonatas of Diabelli and Clementi. But if somewhat better, their dryness and lack of inspiration resulted in prejudice against the masterworks they would take up later.

"I determined, therefore, to incorporate in our new publication a number of masterpieces so simplified and graded as to supplant for good and all the old-time unwholesome messes. So that while acquiring proficiency on the piano children could at the same time familiarize themselves from the outset with compositions of the highest worth and without effort acquaint themselves with the literature of music on a very broad scale. What I did was to arrange for piano and with an eye to the technical

requirements of piano students of all grades orchestral pieces, excerpts from the standard operatic works, songs, violin and cello sonatas and concertos, chamber music, numbers from oratorios and folk songs and dances. The best of all nationalities finds representation here. And every piece is accompanied by a biographic note on the composer, a harmonic and formal analysis of the composition and indications guiding phrasing, pedaling, fingering and so forth. Inasmuch as the idea underlying the lessons originally planned by the late W. S. B. Mathews (out of which the present publication was evolved) is the necessity for co-ordinating all the factors that go to make up a musical education, the historical, technical and other features of these works are given simultaneously. Edgar Stillman-Kelley, unapproachable as a teacher of theory, has supplied the harmonic analyses, Emerson Whitthorne the biographic data, and I myself the details of phrasing, fingering and the like.

### Folk Melodies for First Grade

"For the first grade I have compiled little suites of folk melodies. In one of them I have a number of Russian tunes—among them the delightful melody that Tchaikowsky utilized in the finale of his Fourth Symphony. Relation of this fact in the explanatory notes does much to stimulate interest. Then, too, I have an arrangement of Beethoven's Violin

Concerto, of the 'Cello Concerto of Haydn (which pleased Josef Hofmann so that he told me I would be perfectly justified in playing it in public, since it seemed quite like a Haydn sonata); of the 'Kreutzer Sonata,' in which I omit the development section, but give all the thematic material—in short, all the meat of the composition; of Mozart's G Minor Symphony, the violin concertos of Bach, Mozart, Mendelssohn, Bruch; songs by Schubert, Schumann, Franz, Tchaikowsky, Purcell, Dr. Arne, Godard; of operatic numbers, portions of such masterworks of oratorio as 'Elijah,' 'Messiah,' Bach's 'St. Matthew' and B Minor Mass, and Beethoven's 'Missa Solemnis.' I have eliminated purely piano works from this scheme, since when the difficulties of these pieces are mastered they will be prepared to confront things essentially pianistic."

The courses mapped out in the work of the Art Publication Society are in eight grades each, consisting of two courses. Mr. Godowsky has lavished no end of time and energy on his duties in connection with the whole enterprise ever since the request of its late promulgator, W. S. B. Mathews, that he interest himself in it was first brought to him. His share in it has entailed a vast amount of labor, including much revision of what had already been done, and his aim is to strive ceaselessly for its further perfection in every essential.

H. F. P.

### UNDER ANDERSON BANNER

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The latest addition to the ranks of artists under the management of Walter Anderson is Elizabeth Parks, the so-



Elizabeth Parks, Popular American Soprano

prano. Miss Parks has been heard to good advantage in several festivals and at the Chautauqua Assembly. A crucial test of her musicianship and reliability was brought about a year ago, when Miss Parks was called upon to learn the third act of "Natoma" and a part of "Mlle. Modiste" within three days, to sing with Victor Herbert and his orchestra at the immense Chautauqua Auditorium.

During the same month Miss Parks sang the soprano parts in the Verdi "Requiem," "Elijah," "Fair Ellen," "Erl

King's Daughter" and the "Chimes of Normandy." Her appearances also include a performance of the "Rose of Sharon," under the direction of Arthur Mees, at the Albany Musical Festival; Costa's "Eli" and the "Seven Last Words" (Dubois), with the Oratorio Society at Cincinnati; Mendelssohn's "Hymn of Praise," at Williams College, etc. On all of these occasions Miss Parks gained marked success.

### Changes Made in Schedule of Steinert Series in Providence

PROVIDENCE, R. I., Nov. 3.—Albert M. Steinert has been obliged to make certain changes in the Steinert Series of four concerts at Infantry Hall. The date of the first concert has been changed from Nov. 9 to Sunday afternoon, Dec. 19, when Mme. Matzenauer and Mr. Ferrari-Fontana will appear. The second concert has been postponed from Dec. 7 to Sunday afternoon, Jan. 2, when the artists will be Mme. Julia Culp and Percy Grainger. For the third concert the date of which has been changed to Sunday afternoon, Jan. 16, Mr. Steinert has engaged Fritz Kreisler and Hans Ebell, Polish pianist. The fourth concert will introduce, as previously arranged, Kathleen Parlow and Yolanda Mero, on Tuesday evening, Jan. 25.

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## BOSTON ORCHESTRA AT CARNEGIE HALL

Loeffler's "Mort de Tintagiles"  
Feature of First Pair of  
New York Concerts

The Boston Symphony paid its first New York visit of the year in Carnegie Hall on Thursday evening of last week, and its worshippers were out in force. Dr. Muck always dispenses with soloists on such occasions, and last week there was nothing on his program calculated to excite discussion by reason of its novelty or extraordinary musical significance. Not that there is any offense in this—Boston Symphony audiences venerate the organization, honor it for its own sake, and ask nothing better than to hear it perform tried favorites after its own unique fashion. They felt abundant satisfaction, therefore, over a program consisting of Brahms's Fourth Symphony, Schumann's "Manfred" Overture, Strauss's "Death and Transfiguration" and the "Husitská" Overture of Dvorak.

Enthusiasm ran high after each of these numbers, and twice Dr. Muck made the players rise in response to it. A Boston Symphony gathering is always prone to enthusiasm, whether the work of the orchestra warrants it or not. Last week most of the demonstrations were well justified, for in general the performance of all this music showed characteristic Bostonian virtuosity and brilliance. To be sure, wood wind and brass had unhappy moments during the evening, and in the last movement of the symphony and the "Death and Transfiguration" showed blemishes of untunefulness. Yet such things will happen in the best regulated orchestras, and not even this hallowed organization is perennially exempt. Besides—but this is quite another matter—one could have enjoyed in the rich, luscious climax of the *Andante moderato* of Brahms's Symphony a note of sensuousness and impassioned warmth more pronounced and communicative.

The "Manfred" of Schumann—capitally played—seems a small and ingenuous thing by the side of the symphony of Tchaikowsky, which Mr. Damrosch gave us last week. Schumann esteemed it highly, yet, in comparison with the Russian master, he barely scratched the surface of Byron's poem in his musical embodiment of its essential mood and spirit.

Nor is Dvorak at his greatest in the "Husitská." The most memorable feature of the concert was, therefore, the presentation of Strauss's best tone poem, which Dr. Muck's men played with fire and a degree of effective climax building that they have not equalled in many a day. One likes to hear the Boston Symphony thus unloose itself occasionally.

At the Saturday afternoon concert, the

program offered Beethoven's Seventh Symphony, Liszt's "Les Préludes," Ravel's "Mother Goose" Suite, and Charles Martin Loeffler's "Mort de Tintagiles." The symphony was played smoothly and with precision, though it would be too much to claim that Dr. Muck's reading was especially elastic or poetically penetrative. The presentation of Ravel's little pieces was distinguished by notable delicacy and deftness. There need be no revision of the opinion formed when Walter Damrosch first introduced them here three years ago. They are very pretty at times and always graceful of fancy but otherwise of no particular consequence.

Doubtless Loeffler's tonal compendium of Maeterlinck's tragedy was a novelty to many in the audience. It has not been played here in a considerable time, though originally brought out as far back as 1897. Since then the composer has made important changes in the instrumentation. It could stand more frequent performance than it gets, albeit it is by no means a thing of genius or of evenly sustained inspiration. That it does contain some extremely fine pages cannot for a moment be denied, and Loeffler's orchestral palette is of unexceptionable richness, variety and beauty.

The work opens with a superb storm that gives promise of great things to come. They do at times, but not with the desirable continuity. Such episodes as the sinisterappings in the tympani and the savage climax of the helpless *Tintagiles*'s murder (here Loeffler borrowed a leaf out of "Götterdämmerung") are of the stuff that inspires true enthusiasm. The pity of it is they are not maintained for long. As a whole, the tone poem betrays an inescapable lack of formal sense. It is much too long and diffuse, and its diffusiveness constitutes its misfortune.

With all his feeling for the dramatic element of the somber little play it is not easy to credit Loeffler with success in catching the distinctively mystic and awesome Maeterlinckian atmosphere and in transmuting it into music as apposite and cogent of idiom as did Debussy in "Pelléas," or Dukas in "Ariane et Barbe-bleue." His themes often lack forcefulness and the power of characterization necessary in music of this nature. Those who have so often been struck by this composer's French proclivities will remark with interest that he had begun to exercise them to only a slight degree when "Tintagiles" was written. He still leaned heavily on Wagner and could adapt the Strauss of the earlier tone poems to his purpose. Nevertheless, such whole tone effects as he does here bring into play, sketchy and tentative as they seem to-day, must have struck wonder to many an innocent soul eighteen years ago—five years before "Pelléas" saw the footlights.

H. F. P.

### Sascha Jacobsen Pleases Hearers in New Jersey

CEDAR GROVE, N. J., Nov. 6.—An audience which literally thronged the town hall here to-night listened with evident enjoyment to a benefit violin recital by Sascha Jacobsen, assisted by Mrs. John S. MacArthur, lyric soprano. Much interest was shown in the young violinist, inasmuch as he is scheduled to make his New York debut in Aeolian Hall on the 27th of this month, and as he is a pupil of Franz Kneisel. That he is a violinist worthy of recognition is unquestionably a fact. His technical equipment is adequate, although at this recital he played little that would be deemed seriously "big" by a New York audience. Mrs. MacArthur sang three numbers, with obbligato by Mr. Jacobsen and both the singer and violinist were heartily encored.

W. F. U.

## SPALDING HEARD WITH PARKER'S ORCHESTRA

New Haven Symphony Opens Its  
Season with Aply Played  
Program

NEW HAVEN, CONN., Nov. 3.—The concert season here was formally opened yesterday afternoon when the New Haven Symphony Orchestra, Dr. Horatio Parker, conductor, gave its first concert of the season in Woolsey Hall, before a large and appreciative audience.

The program was as follows:

Overture, "In der Natur," Dvorak. Concerto for Violin in E Minor, Mendelssohn. Albert Spalding. "Suite Algérienne," Saint-Saëns. Symphony, No. 5, Beethoven.

Beethoven's Fifth Symphony served as the *pièce d'occasion*. Albert Spalding, violinist, was the assisting artist. That the orchestra has improved considerably since last year both in tonal qualities as well as certainty in ensemble playing was demonstrated most emphatically. The orchestra's playing of Dvorak's overture showed accuracy in pitch and effectiveness in legato passages. The work of the brass, a section which heretofore has caused more or less trouble, was particularly pleasing in the March of the Saint-Saëns composition. Throughout the whole suite the woodwind and the strings played brilliantly.

Albert Spalding's playing of the Mendelssohn Concerto was worthy of high praise. The Andante was perhaps the best played movement, being performed with much warmth of feeling, beauty of tone and grace of bowing. The applause after the concerto was so incessant that Mr. Spalding was forced to add the Prelude and Gavotte from the Sonata in E by Bach.

Dr. Parker's interpretation of the Beethoven Symphony was a sane, noble, and thorough piece of work. It was played with fervor and precision, especially the first movement.

A. T.

### People's Free Concerts Begin Auspiciously in Montclair

MONTCLAIR, N. J., Nov. 2.—The first of the series of "People's Free Concerts," under the management of Frank Stout, was given at the new High School Auditorium last night. The child "prodigy" of the piano, Isabelle Schiebler, may be proud of her nimble fingers, good tone and accurate memory. Another performer was the talented young soprano,

Edna Palladino, whose singing of "One Fine Day" from "Madama Butterfly," Spross's "Yesterday and To-day," and Bohm's "Still Wie Die Nacht" resulted in the demand for two additional songs, Leoni's "Birth of Morn" and the Brahms "Lullaby" as encores. Augusta Wrensch, contralto, sang Cadman's "I Hear a Thrush at Eve," Kellie's "Douglas Gordon," Goetz's "Melisande," and Buck's "Sunset," with a voice that has much native beauty. A trio of violin, cello and piano, Frank H. Branin, Robert F. Atwood and Irene Atwood, respectively, played with good musicianship. Clara and Alice Thorpe charmed the audience with several interpretative dances to piano accompaniments played by Miss Atwood. Winifred Young supplied accompaniments for Miss Wrensch, and Wilbur Follett Unger acted as accompanist for Miss Palladino. W. F. U.

### Recital of Old English Songs at Columbia

R. Norman Jolliffe, baritone, with Harry Oliver Hirt at the piano, gave a recital of Old English songs at Columbia University, Monday afternoon. The program was divided in two parts and included arrangements by Lane Wilson, Cecil J. Sharp, Lucy Broadwood, Frederick Austin and Granville Bantock. There were also traditional songs of the period of 1600 and 1700. The recital proved of unusual interest. Mr. Jolliffe has a voice of ingratiating quality, which lends itself exceptionally well to the interpretation of songs such as those included in this program. Mr. Hirt's accompaniments were an inspiration.

### Povla Frisch Opens Tour at Vassar College

Mme. Povla Frisch, the dramatic soprano, made her first professional appearance in her present American tour, in recital at Vassar College, Poughkeepsie, N. Y., on Nov. 4. She sang the same program of French, German and Italian songs, which was announced for her New York recital on Nov. 10. Her reception was emphatically cordial and she was forced to repeat many of her numbers. Mme. Frisch was afforded admirable assistance by Jean Verd, the French pianist.

### Always Enjoys It Here and Abroad

To the Editor of MUSICAL AMERICA:

I inclose check for a year's subscription. I always have my MUSICAL AMERICA with me, both here and abroad—always enjoy reading it.

Yours most cordially,

MARGARET JARMAN.

Los Angeles, Cal., Nov. 3, 1915.

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### Margaret Woodrow Wilson

#### IN CLEVELAND

Wilson G. Smith in  
Cleveland Press,  
Oct. 20:

Margaret Woodrow Wilson has no need to pin her artistic aspirations on the presidential toga of her distinguished father. She proved it by the artistic sincerity of her work. It was her UN-AFFECTED PERSONALITY and the SYMPATHETIC AND LYRIC QUALITIES of her voice that WON THE AUDIENCE.

The sincerity of her artistic predilection was evidenced in her selection and sympathetic interpretation of two of Robert Franz's too much neglected songs, models of classic purity. IF MISS WILSON HAD DONE NOTHING ELSE SHE WOULD HAVE WON MY CRITICAL ESTEEM.



James H. Rogers in Cleveland Plain Dealer, Oct. 20:

Miss Wilson showed at once that her training has been in an excellent school. Her voice is particularly attractive in the medium range, and does not lack telling quality and effectiveness in the higher register. This latter quality was well displayed in the eloquent peroration of Strauss' "Zueignung," in which Miss Wilson had the support of both harp and piano.

Miss Wilson offered a varied and interesting program. She is to be commended for dispensing with the introductory operatic aria, a custom which seems to decree shall begin a recital of songs. It is a custom not always best honored in its breach, but one has few regrets in seeing it gradually falling into disuse.

#### IN BUFFALO

### Miss Wilson in Recital Delights Critical Throng

Singer of Artistic Ability Heard at Elmwood Music Hall

CALLED ON FOR SEVERAL ENCORES

Daughter of President Establishes Herself as Voice Artist

Margaret Woodrow Wilson has something more to commend her to fame than merely being the daughter of the President of the United States, for she is a singer of genuine artistic equipment and rich vocal gifts, as was brilliantly demonstrated at Elmwood Music hall last evening when she was heard in a song recital assisted by Melville Clark, harpist, with Mme. Ross David at the piano.

#### Artistic Program

Her program was arranged with an artistic sense of musical values and disclosed her excellent schooling, while individuality in her interpretations displayed an intellectual grasp of the composer's idea. Her voice is a soprano of lovely timbre, and with her wealth of temperament is capable of strongly dramatic expression.

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## Inaugurates "Artist Circle" To Banish Sunday Night Dullness

Fredric Fradkin Desirous of Perpetuating in New York an Innovation Found Pleasurable Among London's Musicians—This Violinist a True Cosmopolitan—His Successes Abroad

IT was in the winter of 1911, when Gustav Mahler was conductor of the New York Philharmonic, that an audience gathered to hear one of his fine programs received one of those surprises that come every now and then in the music world. The surprise was the superb performance of the Mendelssohn Concerto in E Minor by a young violinist, Fredric Fradkin, who came fresh from his studies and appearances abroad, almost unheralded to this country.

Mr. Fradkin made an unforgettable impression. His style was fresh, unassuming and sincere and his playing gave convincing proof of a musicianship of a high order. A subsequent recital program only served to win him more approval. Shortly after, Mr. Fradkin returned to Europe and after a year in Vienna, where he was concertmaster, he went to London, where he remained until last year. In New York he rapidly made himself known, his playing winning him admirers everywhere. Some concert work and the conduct of a "Master Course for Violinists" engage his attention now and he has already enrolled a large number of serious violin students, who wish to work toward the goal of a public career.

#### Does Not Compose

There are two things about this musician that one notices at once. The first is his spontaneous wit, the second the fact that he does not compose, as do so many as a sort of by-occupation. Being the friend of composers, he has performed many works abroad that have never come to a hearing here, but as for himself he devotes his energies to his violin.

Born in Troy, N. Y., of a Russian father and Polish mother, Mr. Fradkin can truly claim to be a cosmopolitan, for after being educated here and studying the violin with the best teachers in New York he was taken to Paris at the age of eleven and brought up there. The last four years of his life were spent in London. In Paris, as a boy, he studied first privately with Professor Remy of the Conservatoire. "I owe practically everything to him, for he taught me through a period when my real development was accomplished. Then I entered the Conservatoire and hoped, as he did, that I would continue with him; but his class was already completely full and so I was obliged to study with Professor Lefort."

In 1909 Mr. Fradkin competed at the *Concours* and won the *Premier Prix*; he is the only American to have gained this distinction and he captured the prize when among the contestants were several who had got second prizes the year before. That his playing must have been worthy is more than corroborated by the fact that the jury was made up of such distinguished French musicians as Gabriel Fauré, Alfred Bruneau, Edouard Colonne, Pierre Lalo, Jacques Thibaud, A. Geloso and Alfred d'Ambrosio. He also studied for a time with Ysaye.

Since his return from England, where his recitals in London were highly successful, Mr. Fradkin has been giving thought to establishing a circle for musicians such as he was in the habit of

frequenting in the British capital. Only recently has his plan been made a reality, however, and it is now a part of the city's musical life. It was on Sunday evening, Nov. 7, that the first gathering took place at the home of Mrs. Kate Strauss, at No. 46 East Seventy-fifth



—Histed Photo

Fredric Fradkin, the Gifted Violinist, Who Is Inaugurating a Sunday Night Gathering for Artists in New York

Street. Mr. Fradkin tells about it best himself:

"In London Sunday evenings drag, and I guess they do everywhere. There is nothing for the artist to do. And so Mrs. Dalliba, a lady whose interest in music is considerable, established in London, some five years ago, the custom of artists meeting at her home on Sunday evenings, all very informal. The idea was that those who cared to play or sing did so, otherwise they listened. Naturally, a buffet supper was served and a genial atmosphere established."

"This is something we miss in New York and that is why, with the generous aid of Mrs. Kate Strauss, I am desirous of inaugurating it. In London John Powell, Efrem Zimbalist, Arthur Shattuck, Theodore Stier, Isolda Menges, Melsa and many other artists were present at these evenings and the spirit of good-fellowship was marked. It was virtually a social club with no dues, where artists were always welcome. Now and then non-professional people were invited and that is what I wish to do here, too. The musicians come together in this way and know that if they feel like playing they can; there is no compelling or coaxing a person to play. The hours of nine to twelve are reserved these Sunday evenings. I sincerely hope that they will become as fine an institution in New York as they were in London."

In New York Mr. Fradkin has appeared as soloist with the New York Philharmonic in 1911 under Gustav Mahler, in recital at Mendelssohn Hall, on both occasions winning well-deserved success. His playing in Vienna won the approval of no less a critic than Dr. Korngold of the *Neue Freie Presse*, father of the remarkable Erich Korngold.

A. W. K.



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## NOTHING AMAZING IN "KAMMER-SYMPHONIE"

Schönberg's Work Given a First Performance by Philadelphia Orchestra

Bureau of Musical America,  
34 South Seventeenth Street,  
Philadelphia, Nov. 8, 1915.

FOR the Philadelphia Orchestra's first distinctive novelty of the season offered by Mr. Stokowski at its fourth pair of concerts in the Academy of Music last Friday afternoon and Saturday evening, Arnold Schönberg's "Kammer-Symphonie" was given on a program which had Mischa Elman as the soloist, playing the Goldmark A Minor Concerto, with the "Benvenuto Cellini" Overture of Berlioz and Dvorak's "Carnival" Overture as the other numbers. Not having fully recovered from the effects of a recent indisposition, Mr. Stokowski conducted only the Schönberg composition, his place being taken in an efficient and wholly successful manner during the remainder of the concert by Thaddeus Rich, the concertmeister.

In addition to an extra explanatory

slip given out with the regular program books, which included the customary descriptive analysis of the work, Mr. Stokowski, on Friday afternoon, prefaced the playing of the Schönberg number with remarks on the unusual sort of music that the audience was about to hear. After all this preliminary explanation and preparation, the audience had occasion to be somewhat surprised that it did not hear something worse. One was inclined to feel that more apology had been made than was necessary, and that, after some things in the compositions of Richard Strauss and even of Debussy the Schönberg effects are not so unusual nor so daring, after all. Direct melodization, to be sure, seems to have been rather persistently avoided, although there are not a few brief passages in which something of melody may be detected, and the dissonances for the most part are so mild as not to be particularly jarring to the ears that have been assailed by the modernisms of some other composers. There are no big crashes of vociferous discord, since the "Kammer-Symphonie" is essentially in the style of chamber music, written originally for only fifteen instruments.

The music lacks saneness in that there are no definite themes consistently worked out, and incoherency prevails, instead of that clearness and idealization of tonal beauty that may be said to be the soul and the charm of all true music. One is inclined to feel, however, that Schönberg's waywardness is intentional, and that there is method in his madness. The occasional glimpses of melodious light that reveal themselves, as it would seem, in spite of him, and the evidences of sound musicianship that the composition in some respects indisputably displays, are sufficient to warrant the belief that if the composer poses as a "Cubist" and a "Futurist" in music it is because he believes that to be about the easiest and surest way to get talked about and to make himself known to the world.

Goldmark's Concerto was revealed in all its melodious beauty through the interpretation of the favorite violinist. Mr. Elman played it with an earnestness and a loftiness of purpose that showed him to be a finer artist than ever, and the admirable poise and musicianship of his work were in marked contrast to the evidences of self-consciousness which he displays on the platform when not busy with violin and bow. Especially to be praised was his poetic realization of the lovely *andante* air, and a fairly dazzling exhibition of technical skill, in which purity of tone never was sacrificed, was given in the florid measures of the *allegretto finale*.

A. L. T.

"I made my will first, and then asked to be taken out into the reception room of the hospital, where there was a piano. I sat down at the piano in an invalid chair and composed my own funeral march. Now you know I have always had a grudge against grand opera composers, because they score so heavily for the trombones, so I thought that I would show them, since they are so fond of the trombones that it is possible to do something more with these instruments than they have done yet, and I wrote my funeral march entirely for trombones. I may say that it is a unique composition and will make a decided hit when it is heard."

"When will that be?"

"Well, I am feeling pretty good today."

### CHAPLIN A MUSIC CRITIC

"Movie" Comedian Interested in Strauss and Schönberg

Hugh Allan, the American baritone, has returned to New York from a successful concert tour to the Pacific Coast, which was temporarily interrupted in Los Angeles by an operation, which his surgeons found it necessary to perform upon his left foot.

Mr. Allan visited San Francisco, Los Angeles and San Diego, and was fêted at the Panama-California Exposition at the latter city. While in Southern California he met Charlie Chaplin, the motion-picture comedian, whom he has known for many years. He declared Chaplin to be the diametrical opposite in intellectual make-up from the inane characters he represents on the screen.

"Chaplin is a man of the broadest education, of marked refinement in taste and of keen discrimination in music, in which he manifests a lively and very intelligent interest," said Mr. Allan. "He showed much interest in my work. I was struck with his comments and inquiries in regard to the latest instrumental works of Strauss and Schönberg, particularly the 'Alpine' Symphony of the former."

While in Los Angeles Mr. Allan met Anna Pavlova and M. Volinine, the principal danseur of the Pavlova ballet and both of the Russians coached Mr. Allan in his constant study of the Russian language, which he will shortly employ exclusively in one of his recital programs.

### WROTE OWN FUNERAL MARCH

Hammerstein Said to Have Scored it Entirely for Trombones

When the doctors told Oscar Hammerstein during his illness last spring that his days were numbered, the redoubtable impresario accepted the mandate with resignation, says the New York Review, and determined to make good use of the little time left him on earth. So he wrote his own funeral march.

But Mr. Hammerstein fooled the doctors and got well, so he now has this composition on his hands, and intends to keep it for a long time to come.

"When the doctors told me that my case was hopeless, of course I had to believe them, although I did not feel that I would die," said Mr. Hammerstein.

## Christmas Songs

### GENA BRANSCOMBE

Hail ye tyme of Holle-dayes

(A Song of Gypsies)

GENA BRANSCOMBE

Allegretto

Hail ye tyme of Holle-dayes

GENA BRANSCOMBE

Allegretto

Hail ye tyme of Holle-dayes

### BISCHOFF, J. W.

Hallelujah, Christ Is Born

(3 keys) ..... \$0.50

### GALBRAITH, J. LAMONT

I Bring You Good Tidings (2 keys) .50

### HANSCOM, E. W.

The Prince of Peace (2 keys) .... .50

With Violin Obligato ..... .65

### HUHN, BRUNO

Angels from the Realms of Glory

(2 keys) ..... .50

The Morning Stars Sang Together

(duet for soprano and tenor: alto and baritone) ..... .50

### MINETTI, CARLO

It Came Upon the Midnight Clear

(3 keys) ..... .50

### ROBINSON, RAYMOND C.

Behold I Bring You Good Tidings

(2 keys) ..... .50

With Violin Obligato ..... .65

### SPENCE, WM. R.

On Bethlehem's Plain (2 keys) .. .50

## New Sacred Songs

BECKER, REINHOLD Thou art with Me (2 Keys) .50

BRIGGS, C. S. Thou art our Father (2 Keys) .50

LYNES, FRANK Out of the Deep (2 Keys) .50

REED, MARY A. Jesus, My Strength (2 Keys) .50

WEST, JOHN E. God is our Hope and Strength (2 Keys) .50

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## TO GIVE CINCINNATI FINE ARTS BUILDING

Project Receives Impetus from  
Musicians' Club—Dr. Kun-  
wald a Strong Advocate

CINCINNATI, O., Nov. 7.—The project of procuring for Cincinnati a large and well-equipped Fine Arts Building, to house music, painting, sculpture and drama, was given lively impetus Saturday night at the ninth annual dinner of the Musicians' Club of Cincinnati. There were more than 100 prominent representatives of these arts present. Louis Victor Saar, president of the club, was the toastmaster. The Musicians' Club is a representative organization, and in its membership are the leading figures in music in the Ohio valley.

After dinner President Saar briefly reviewed the history of the club, and then came to the project which was nearest his heart, the proposed Fine Arts Building. He called attention to what had been done in New York, Chicago, Philadelphia and other cities along this line, and said that Cincinnati, which is a progressive center in the arts, should not be behind other cities. A building to contain studios, recital halls and exhibition rooms for the various arts was imperatively needed. President Saar called attention to the homeless condition of many fine organizations devoted to the arts, and said he believed a common home for all would promote progress.

Dr. Ernest Kunwald, leader of the Cincinnati Symphony Orchestra, made a rousing address. He used a clever simile in describing the condition of Cincinnati, musically, by comparing it with the human body. He believed that musical development here was in an advanced state. But after saying that Cincinnati possessed a pair of good musical legs in its two famous music schools, the Cincinnati Conservatory and the College of Music, a strong right arm in its orchestra and festival chorus, a good head in its advanced musicians and a good heart in its general fondness for music, a left arm was needed. He said that on Saturday morning he had heard twenty-seven singers who desired to sing at the popular concerts given by the Symphony Orchestra, and had been amazed to find such a great amount of good talent in the applicants. The idea had then come to him that, for the left arm of his musical system, it would be practicable and possible to include a local opera company to sing the best works. He advocated at the same time an increase in the number of chamber concerts of various kinds. The idea of having a Fine Arts Building filled him with enthusiasm.

### Public Support Is Sought

Dr. Phillip Ogden, of the Cincinnati University and president of the Cincinnati MacDowell Society, intimated that funds for such a building might become available if the general public would show interest in the project.

The ninth annual dinner was made particularly delightful by the presentation of a group of original works by club members. John Hoffmann sang groups of songs by Louis Victor Saar; "To the One I Love," "O Pale and Slender Girl," by Paul Bliss; "Bay Flowers (MS)," by George Leighton, and "Potamie via" (MS), by Pietro Tirindelli. Romeo Gornor played Albino Gorno's charming

## MUSICAL AMERICA'S AUTOGRAPH ALBUM—No. 39

*Best wishes to the  
American Public looking  
forward to my return*  
*Elena Gerhardt*  
1915.



Elena Gerhardt, the distinguished German "lieder singer," is in Berlin at the present time. She will return to us during the season 1916-1917, when her admirable art will again find an appreciative audience throughout the country. Few recital artists have left so definite an impression or have wielded so great an influence in the refined art of song singing as has she.

Nocturne, Lino Mantioli's "Gavotte" and Edgar Stillman-Kelley's "Confluentia." A charming variation of a Chinese melody by Albino Gorno was also played.

### Orchestra Plays Kelley Symphony

One of the most brilliant as well as successful concerts given in its entire history was that presented by the Cincinnati Symphony Orchestra at Oxford, this State, on Friday evening. The visit to Oxford was the first one in three years, the concert opening the Lyceum Course given under the auspices of the four educational institutions of the town. It was given in Miami University Auditorium before an audience of 1500, which was lavish in its expression of appreciation and approval.

The most noteworthy feature in connection with the concert was the performance of Edgar Stillman-Kelley's "New England Symphony." Particular interest centered in this work from the fact that Mr. Kelley wrote the symphony in a house on the Western College farm, and that many of the beautiful bird-like themes in the second movement

were inspired in the woodland about Oxford. The composer lives in Oxford and Mrs. Kelley is connected with the musical faculty of the Western College for Women.

The Symphony, which had its initial performance at the Norfolk (Conn.) Music Festival in June, 1913, was later played at the Liszt Festival in Altenberg, Germany. It has been played by several of the larger orchestras in this country, receiving its first Cincinnati performance last winter. Mr. Kelley himself pronounced the interpretation which Dr. Kunwald gave the symphony to be superb, and both composer and conductor were given a great ovation. Following the intermission, Dr. Kunwald gave the Concerto Grosso of Handel, which proved so remarkably successful at the first Cincinnati concerts and which was received with the utmost enthusiasm. The symphonic poem of Liszt, "Tasso," concluded the program.

### Kreisler Recital

The concert by Fritz Kreisler, on Friday evening, in Music Hall, brought the Artist Series of concerts under the management of J. Herman Thuman to a most successful artistic and financial close. Kreisler gave the entire program unassisted, and held the rapt attention of his audience throughout the evening. His program was divided into two parts, the first of larger, more imposing compositions, and the latter made up of groups in lighter vein. The accompaniments were carefully and artistically played by

Carl Lamson. Music Hall was crowded and tremendously enthusiastic.

Edwin Glover, director of the Orpheus Club, has announced his plans for the season. Since giving its concerts in Emery Auditorium, the club has grown both in popularity and size, and numbers now one hundred of the best voices in the city. The soloists for this year have been selected from the younger group of concert singers and include Albert Lindquest, tenor; Mary Ann Kaufman, soprano, and Marion Green, the Chicago singer. Mr. Glover has a fine list of novelties and favorite choral compositions for performance. Among the former are Cadman's "King Witlaf's Drinking Horn," Foote's "Recessional," Prutting's "American Flag," Rachmaninoff's "Glorious Forever," and Frederick Stevenson's "Spanish Serenade," for soprano solo, two pianos and cello obbligato. The dates for the concerts are Thursday evenings, Dec. 2, Feb. 10 and April 20. A. K. H.

### A Great Help

To the Editor of MUSICAL AMERICA:

Of all music journals, none can excel your paper. I regard it as a great help in keeping me in touch with the musical world.

I want to congratulate you on your Special Fall Issue, which, line for line, has been greatly enjoyed by me.

Sincerely,

JESSE K. MURDOCK.

Pleasantville, Ohio, Nov. 1, 1915.

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Evening Journal, Huntington, W. Va., Oct. 30, 1915.

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## McCORMACK GIVEN FERVENT WELCOME

**Audience Overflows to Stage at His  
First Recital of New  
York Season**

It was a "Welcome Home" audience which greeted John McCormack, the distinguished tenor, at his first concert of the season in Carnegie Hall, Sunday afternoon. Although Carnegie Hall has always been filled at concerts given by this artist, additional seating capacity was necessary on Sunday afternoon, and at least a hundred were seated on the stage.

There are features about McCormack audiences other than that of size. One is that those who compose the audiences are invariably all in their seats before the first number, and hardly a single person leaves the hall until after the last of the several closing encores have been sung. Thus, there is no question but what those who attend these concerts are music lovers of the most devoted sort.

Mr. McCormack opened his program with two Handel numbers, the florid music of "Tell Fair Irene" displaying advantageously his agility and ability to make telling effects in this type of music. The group which followed included songs by Bleichmann, Sjögren, MacDowell and Tschaiakowsky. One group of Irish folk songs, all of which were new to McCormack audiences, was presented. One of these, "The Leprehaun," arranged by Dr. Joyce, was particularly interesting. After this group the demand for encores was unusually insistent, and Mr. McCormack sang no less than six, among them many of the old favorites, such as "Macushla" and "I Hear You Calling Me."

In the closing group was a Viennese song, arranged for and dedicated to Mr.

McCormack by his friend, Fritz Kreisler. It is entitled "The Old Refrain." It proved distinctly attractive, and the warmth of the applause resulted in a repetition of the number. Another effective song in the closing group was "If You Would Love Me," by James H. MacDermid, the Chicago composer, whose songs have attained particular vogue in the Middle West, where they have been sung by the composer's wife and by other artists. Mr. McCormack also sang songs by Cadman and Burleigh. He was never in better voice than on Sunday, and his work was possessed of all the artistry and beauty of interpretation often commented upon in these columns.

Donald McBeath, violinist, played numbers by Kreisler, Townsend, Foebich-Schindler and Martini-Kreisler. He added to the success of the afternoon, as did Edwin Schneider with his able accompaniments.

Mr. McCormack will give one more Carnegie Hall recital, Sunday afternoon, Nov. 21, before leaving for an extended Southern and Western tour. D. L. L.

### New Boston Chorus to Sing Rossini's "Moses"

BOSTON, Nov. 2.—A meeting for the organization of a chorus in connection with the Union Park Forum was held in the Union Park Temple last Sunday evening, with an attendance of seventy-five men and women. Of this number thirty-five signed application blanks for membership to this new musical organization. The first rehearsal will be held on Nov. 21, with the conductor, Henry L. Gideon. The big work to be taken in hand is Rossini's "Moses," which has not been performed in this country for many years, but was revived by Mascagni throughout the Italian kingdom last season with startling success. Incidentally, the chorus will study unaccompanied part-songs by Mendelssohn. Each Sunday evening a lecture in the Forum will be preceded by a half-hour of music, the first program on Nov. 7 to be presented by Mrs. Bertha Cushing Child. W. H. L.

## WASHINGTON EAGER FOR OPERA EXCERPTS

**Having No Operatic Season, City  
Clamors for Such Music in  
Its Concerts**

WASHINGTON, D. C., Nov. 6.—The second of the concerts of the Ten Star Series offered by T. Arthur Smith occurred this afternoon with a joint recital by Oscar Seagle, baritone; Ruth Townsend, contralto, and Mary Carlisle Howe, pianist. Mr. Seagle gave a number of songs in French and English with a charm that called forth several encores. He has a beautiful voice and sings with such a thorough enjoyment that this enjoyment is transmitted at once to his audience. Even after several recalls at the close of the program the hearers would not leave the theater until he had given an encore.

Miss Townsend's group of German songs were heartily received. So insistent was the audience that the singer gave a second encore, in which she admirably played her own accompaniment. Miss Howe, who accompanied Miss Townsend, also displayed her solo ability in various pieces. Frank Bibb made an excellent accompanist for Mr. Seagle.

Each singer gave an operatic excerpt—Miss Townsend the "Connais tu le Pays" from "Mignon," and Mr. Seagle the Prologue to "Pagliacci." These not only served to bring out the operatic side of the singers, but in a city like Washington, which has no operatic season, the audience is hungry for these occasional bits of opera. Singers would do well to remember this when arranging their programs for the Capital City.

The first of the series of the Boston Symphony Orchestra concerts opened on Nov. 2 under the local direction of Mrs. Katie Wilson-Greene. The symphony

was the Beethoven, No. 7, in A Major, which was performed in the spirit desired by the composer. The "Siegfried" Idyl and the Prelude to "Die Meistersinger von Nürnberg" completed the orchestral program. The soloist on this occasion was America's own Florence Hinkle, whose brilliant voice was heard to advantage in the aria "Voi che sapete" from "The Marriage of Figaro." She also gave a sympathetic and dramatic delivery of the "Ava Maria" from the cantata, "The Cross of Fire." Miss Hinkle was very warmly received, being compelled to make several acknowledgments after each number. No one in the audience exhibited more genuine enthusiasm and appreciation than Margaret Woodrow Wilson, who, with a party of friends, occupied the President's box.

Mary Cryder inaugurated her series of Sunday afternoon musicales on the last day of October, introducing Aline Kronheim, soprano, who displayed a charming voice, which she handled with ease. As usual, Miss Cryder infused the American spirit into the program, this time in the form of "Lullaby" by Carrie Jacobs Bond, and "Danza" by Chadwick, both of which the singer was compelled to repeat. Mildred Rider, pianist, ably supported Miss Kronheim, and offered several artistic solos. W. H.

### Meriden Children May Learn Violin for Fifteen Cents Per Lesson

MERIDEN, CONN., Nov. 8.—Superintendent of Schools Gibbs is sending out a letter to parents of this city informing them that their children may learn to play a musical instrument at the low figure of fifteen cents a lesson. Mandolin and violin lessons will be given for the present and the classes will meet after school at four o'clock. Leo Sturmer and Alfred Werth will have charge of the violin classes. The greatest expense will be for the outfit, which will cost \$8 or more, according to the amount that the parents care to pay. The classes will meet weekly. When it is over twenty, the cost will be reduced to fifteen cents each. W. E. C.

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## BOSTON ORCHESTRA BEGINS ITS 31ST SEASON IN PHILADELPHIA

Usual Large Audience Welcomes Dr. Muck and His Men—Frank Oglesby Sings Songs by Philadelphia Composers and Beatrice Collin Presents an All-American Program—Local Societies Open Season

Bureau of Musical America,  
34 South Seventh Street,  
Philadelphia, Nov. 8, 1915.

THE Boston Symphony Orchestra gave the first concert of its thirty-first season in Philadelphia at the Academy of Music last Monday evening, before the capacity audience which never fails to welcome this organization here. The concerts this season, as for several years past, will be limited to five, and, as also has been the custom at the opening of the series of late seasons, that of last week was without a soloist. No other attraction than the orchestra itself was needed, however, for Dr. Muck conducted with his well-known effectiveness one of the finest orchestral concerts ever heard in this city. The program included Brahms's Fourth Symphony in E Minor; Schumann's overture to Byron's "Manfred," the "Death and Transfiguration" tone poem of Strauss, and Liszt's "Les Préludes."

Marcia Van Dresser, soprano, was heard in a song recital in Witherspoon Hall last Monday afternoon, and was received with cordial expressions of appreciation by a large audience. Miss Van Dresser is a woman of statuesque beauty, whose imposing presence enhances her worth as a singer. Her voice is of good volume and clear quality, but without much warmth or richness, and while she sings with ease and understanding, her work is somewhat lacking in depth or emotional appeal. She gave an interesting program of four groups of songs, in German, French and English, with the notably able assistance of Kurt Schindler at the piano. Particularly effective was Miss Van Dresser's

singing of the songs in English, at the close, Cyril Scott's "Lullaby" being given with simplicity and tenderness, while Edward Horman's "Bird of the Wilderness," was an attractive and well sung final number.

Frank Oglesby, playing his own accompaniments and singing before a good-sized audience in the Little Theater last Tuesday evening, proved his right to be considered one of Philadelphia's most pleasing tenors. While his voice is light, it is of pure lyric quality, and of a sympathetic appeal that makes his singing enjoyable to ears accustomed to refined and fluent vocalism. His program on Tuesday included a wide variety of arias and songs in Italian, French and German, while especially interesting was a group by Philadelphia composers, at the close, including "Dreams," by Douthy; "A Morning in Spring," Matthews; "Friendship's Crowd," Vaughan; "My Heart's Queen," Combs; "Life After Death," Beatty, and "A Stirrup Cup," by the tenor himself.

### Recital by Contralto

A recital by Beatrice Flint Collin, contralto, attracted a large audience to Griffith Hall on Thursday evening, when this popular singer had an opportunity to display her versatile talent in the presentation of a program which, in addition to being well chosen, had the somewhat unusual virtue of being not too long, even with the two groups of numbers by Helen Penrose Dunlevy, harpist, who was the assisting artist. Mrs. Collin's songs were all by American composers, especial favorites being Gilchrist's buoyant "Heart's Delight," which was very well done; Homer's tender little "Long Ago," sung with telling expressiveness, and "The Star," by Rogers, a song of unusual brilliance, which also was given with good effect, with harp accompaniment. It was in the last-named song that Mrs. Collin's notably full and rich upper tones and dramatic style of delivery were displayed to the best advantage. Miss Dunlevy decidedly enhanced the charm of the program by her numbers, and William Sylvano Thunder once more demonstrated his ability as piano accompanist.

The Matinée Musical Club inaugurated its twenty-first season, at its new quarters in the Rose Garden of the Bellevue-Stratford Tuesday afternoon, the audience being so large that it overflowed into the North Garden. The program presented a number of well-known local singers and instrumentalists. The Treble Quartet, consisting of Helen Bentz, first soprano; Maude Hanson Pettitt, second soprano; Mary Newkirk, first alto, and May Walters, second alto, scored a marked success, and other attractive numbers were given by Mary Newkirk, contralto, soloist, assisted by Mrs. Samuel Cooper, reader, Mrs. Frederick W. Abbott, pianist, and Hedda Van den Beemt, violinist; Mrs. Henry Clay Swenk, soprano; Augusta Kohnle, contralto, and Mary Miller Mount, pianist. Mrs. Abbott and Mrs. Mount were the accompanists and Mrs. E. P. Lonch was in charge of the program.

The season of the Philadelphia Music Club was opened with a largely attended reception, at the Aldine Hotel,

last Tuesday afternoon, the occasion being designated as "President's Day." The Club president, Mrs. George W. (Zaidee Townsend) Stewart, received, assisted by Mrs. Henry Beates, Mrs. Camille Zeckwer, Mrs. Percy Ealer and Mrs. S. S. Burgin. The main purpose of the organization was emphasized in the presentation of an admirable musical program. The programs for the present month are in charge of Mrs. Joseph W. Shannon, Mrs. Thomas H. Fenton, Helen Buchanan and Ruth Barber.

### Teachers' Association Assembles

The Philadelphia Music Teachers' Association, with the president, James Francis Cooke, presiding, began its season in an auspicious manner at a largely attended meeting in the Presser Building Monday evening. The association has grown and thrived in every way during the last few seasons, under the enthusiastic leadership of Mr. Cooke. The speakers Tuesday included J. Linton Engle, of the Holmes Press, and Perley Dunn Aldrich, the vocal teacher of this city. Remarks also were made by W. Warren Shaw and Richard Zeckwer. An attractive feature was the excellent musical selections by Olaf Jensen, pianist, and Eric Luther, with his lute. The election of officers for the ensuing year resulted as follows: President, James Francis Cooke; vice-presidents, Horatio Connell and Mrs. Frances Clarke; secretary, Miss A. C. Barrow; treasurer, Henry F. Fry.

At the season's first rehearsal of the West Philadelphia Symphony Orchestral Society last Monday evening, addresses were made by Rev. Phillips Osgood, Rev. Arthur T. Michler and Rev. John Grand Newman, D.D., all of whom spoke of the musical uplift and the great benefit derived from an orchestra in the community. Oscar F. Roller, who was a member of the Symphony Society, from which the present Philadelphia Orchestra was an outgrowth, was especially fervent in his appeal to the members of the new orchestra, in a comparison of the extraordinary advantages to-day with the meager opportunities of twenty-five years ago. Dr. J. G. Herschelroth, to whom the West Philadelphia orchestra owes its existence, and J. W. F. Leman, the conductor, also were enthusiastic speakers.

ARTHUR L. TUBBS.

### Rider-Kelsey to Inaugurate Horatio Parker Scheme

An innovation in the educational activity of choral clubs has been instituted by Dr. Horatio Parker, the distinguished professor of music at Yale University, for the benefit of his chorus at Derby, Conn. It is Dr. Parker's plan to open the season with a recital by some eminent artist, the concert to be given only

before the members of the choral society, thus barring all distracting social elements consequent upon large and miscellaneous assemblies and obtaining that intimacy and concentration so essential to the proper assimilation of good music. These recitals are to be real study hours. Unfortunately, owing to the great expense of such an undertaking, only one such recital can be given each season.

The recital this year will be given by Mme. Corinne Rider-Kelsey on Nov. 23. In writing to Mme. Rider-Kelsey on the subject Dr. Parker made the following comment: "As I want to hold up to them, the chorus, the example of an artist who is superior in every respect, I am most anxious to have you sing."

### NEW JERSEY CLUB CONCERT

#### Popular Artists Unite in First Program of Orange Organization

ORANGE, N. J., Nov. 4.—The musical season of the Woman's Club of Orange was auspiciously begun last night by a program presented by William Simmons, baritone; Marie Louise Wagner, dramatic soprano; Helena Coyne, dancer, and William Janashek, accompanist.

Mr. Simmons sang two varied groups of songs, displaying a voice of excellent quality, richness of tone and distinctness of pronunciation that invested his work with much charm and adequately deserved the plaudits of the large audience. Miss Wagner sang effectively "Dich theure Halle," and songs in German and English, adding two extra numbers. Various works were interpreted ably by Miss Coyne, the violin obligato to the Saint-Saëns "Swan" being well played by Mrs. McBride, of the Woman's Club. Mr. Janashek played the accompaniments throughout the program.

G. A. K.

#### Herman Sandby and His Wife Appear to Advantage in York, Pa.

YORK, PA., Nov. 6.—A program of 'cello numbers, such as is seldom heard in this city, was presented recently by Herman Sandby, 'cellist, in the Orpheum Theater, under the auspices of the Philharmonic Trio of New York. The 'cellist played a half a dozen or more exacting works, while Mrs. Sandby, his wife, entertained with a dramatic recital of "The Childhood of Hans Andersen" from "Life's Fairy Tale," one of her own compositions. The musical program included the following:

Goltermann, Concerto in A Minor; Chopin, Nocturne; Weber, Waltz; Schumann, "Evening Song"; Saint-Saëns, Capriccio; H. Sandby, "Elverhoj," Danish song; Godard, Berceuse; Kreisler, "Leibesfreud"; Popper, Polonaise.

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Published Every Saturday at 505 Fifth Ave., New York  
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New York, November 13, 1915

## PHILADELPHIA AWAKE

The announcement, in MUSICAL AMERICA last week, of a series of symphony concerts to be given by the Philadelphia Orchestra in the public schools of that city, presents a striking example of the change which at the present time is rapidly overtaking our whole national socio-musical system.

In one way or another, most great American musical institutions, orchestras, clubs, choruses, and the other traditional forms of musical organization, are feeling the transforming effects of our American principles of democracy. It was little dreamed a few years back, except by a few seers, what latent powers lurked in those principles as applied to the arts in their relation to the people.

The usual viewpoint, but a score of years ago, was that art and democracy, like oil and water, cannot mix. It was generally believed and urged that the application of democratic principles to the world of art meant the degradation, even the annihilation, of art.

What are the facts? We find to-day that the people are bringing renewed health and humanity to an art

that was growing sickly from cultural isolation and attrition.

America did not begin its art history with the application of its own principles. It began it by the mere importation of a highly refined and matured art and art-system from abroad. The leaven of our own national principles is only now beginning to permeate the art world and transform it according to our new-world visions.

Musical organizations are beginning to find their real life in a wider application to the needs of the people. Better still, the people—those people beyond the reach of the ancient and honorable "art world"—are beginning to discover their own creative power, and to rear up art structures and inaugurate art movements of their own.

The newspapers have an immense part to play in ushering in the new day. The Philadelphia *Public Ledger* is to be congratulated upon its vision and initiative in carrying symphonic music into the school halls, and Mr. Stokowski upon his enthusiastic concurrence.

## NEGLECTED AND ABUSED "MANFRED"

Neither New York, nor any other city, often enough has the opportunity of hearing the "Manfred" Symphony of Tschaikowsky. It was, therefore, gratifying to find it on the program of the Symphony Society of New York at a recent concert.

This work, among the symphonies of Tschaikowsky, is somewhat apocryphal, though it is difficult to see why it should be, or why it was not regularly listed among the symphonies by Tschaikowsky himself. If its programmaticism is frank, as regards the depicting of scenes, natural and fantastic, it is no more frankly programmatic than the other late symphonies are in a spiritual sense. Beethoven did not banish his "Pastorale" Symphony from the company of the immortal nine.

The "Manfred" is no less rich in musical content than the other late symphonies, and in its second movement presents a miracle of artistry worthy of the composer of the third movement of the "Pathétique."

Mr. Damrosch saw fit to omit the first part of the fourth movement, the bacchanale in the subterranean hall of Arimanes, which precedes the invocation of the spirit of Astarte, on the ground that Byron refers to no such scene in his poem, from which Tschaikowsky drew his program, and that it is not essential to the work as a whole. As the mighty moment of the invocation of Astarte's spirit, one of Tschaikowsky's greatest flashes of genius, derives its incredible impressiveness from the very fact of its contrast with the saturnalia which precedes it, it is difficult to follow the conductor's reasoning, or to accept with equanimity his judgment of Tschaikowsky's capacity of knowing what he was about.

## THE COMING AMERICAN MASTER

John Walter Hall, in an interview on general musical conditions in the United States in a recent edition of MUSICAL AMERICA, is quoted as saying that "although I do not believe that as yet America has produced any composer worthy to represent her in comparison with the three B's, I believe the time is not far off," etc.

A certain article in MUSICAL AMERICA for April 10 of the current year begins with these words:

"While America can as yet boast no composer of the first rank, she has nevertheless produced several of distinguished abilities, et cetera \* \* \*

These, or others of the same meaning, are the familiar words which greet us whenever we come to the summing up of the matter by the newest chroniclers, etc. \* \* \* For thirty years or more these words have been repeated *ad nauseam*, and—when we remember Bach, Beethoven and Wagner—with truth.

Mr. Hall looks to the growth of musical educational facilities as the means for correcting this condition.

That musical education will play its part in the development of such an American master is certain. But that it will be the means of producing him is as assuredly uncertain. A great master is not a great knowledge, but a great spirit. Our coming great master must be born primarily not of musical or educational, but of spiritual evolution, a theme developed with some fulness in the article referred to.

## TAKING THE MADNESS OUT OF GENIUS

The medical profession has so frequently, in the past, reversed its traditional and time-honored decisions, and even its erstwhile ironclad promulgations of more recent date, that it has lost something of its dignity of cast with many persons. First we must drink water, and then we mustn't; or we must take cold plunges, and at a later date only warm baths are allowed.

Now comes a writer in the *Medical Times* who caps the climax of this topsy-turvyness by striking a blow at that last stronghold of the profession, the protestation that genius is abnormal, "to madness near allied." This medical revolutionist declares that only the genius is normal, and that the rest of the world is subnormal.

The idea is new only as coming from the medical profession. Geniuses have often, perhaps always, believed

it. Whether this reversal of theory will tend to discredit the medical profession, or serve to sting mediocrity into making something of itself, remains to be seen. The fertile imagination will find a wealth of latent possibilities in the new hypothesis.

## PERSONALITIES



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Kathleen Howard Parades for Suffrage

One of the strong advocates of women's suffrage among the musical profession is Kathleen Howard, the American contralto. Before the New York State elections she announced her intention to help convey voters to the polls by automobile. In the New York City "Votes for Women" parade which preceded the elections Miss Howard was a conspicuous figure, representing the suffrage State of California, as seen on the right in the above picture. This portrayal was especially appropriate in view of Miss Howard's success in California as the *Abbess* in Parker's "Fairlyland."

Hempel—Frieda Hempel, the Metropolitan Opera soprano, was decorated for the volunteer work which she performed last summer in entertaining wounded soldiers in hospitals.

Didur—A neighbor of Adamo Didur, the Metropolitan Opera basso, at Old Orchard, Me., last summer was the Polish wrestler, Zbyszko, and the two spent much time together in athletic pursuits.

Schnitzer—Germaine Schnitzer, the popular French pianist, who has already started her concert tour, is enjoying herself between her concerts in fixing up an artistic home at 16 East Ninety-sixth Street, where she intends to give a house-warming party in November.

Gates—As Lucy Gates was sailing to Paris for the beginning of her career abroad Major J. B. Pond, the late lyceum magnate, said to her: "Lucy, you will win your triumph. But I shall not be there to see. When you do, tell them that the old Major never made a mistake in genius."

Namara—Marguerite Namara, the concert and operatic soprano, who has entered comic opera this season in Franz Lehar's "Alone at Last," is endeavoring to prevent for the future the confusion that has arisen over her proper stage name. "I am through with this 'Madame' preface to my name," she said recently. "I am going to be Miss Marguerite Namara hereafter. My real name is Banks and I am proud of it, because my grandfather was Gen. M. P. Banks, of Civil War fame. When I went to Italy Banks sounded so uneuphonious to the Italian ear that I took the family name of my mother, which was McNamara, only I cut off the 'Mc.' After my marriage to Frederick H. Toye, I thought it would sound somewhat unique to add with a hyphen my husband's name of Toye—Namara-Toye! That was a poser for many persons. They could not place in it any linguistic category."

Miura—Not only is Tamaki Miura, the Boston Opera's Japanese prima donna, the first of her race to win success in the opera houses of Europe and America, but she is a pioneer in her own land. When she sang *Eurydice* in Gluck's "Orpheus" on her graduation from the Tokio Academy of Music in 1903 she was taking part in the first operatic performance to be given there. The Imperial Theater, where she made her debut as *Santuzza* in "Cavalleria," is the first institution of its kind established on Occidental lines in Japan. "When I go back to Japan," said Mme. Miura, in a recent interview, "I want so much to introduce what I have learned in my travels. You see, we have few singers of real merit in Japan, and there is little understanding of the art among the great mass of people. Indeed, the authorities in Tokio have on several occasions stopped performances of opera. I wish to change all that."



# POINT and COUNTERPOINT

THAT peppery Brooklyn critic-baiter, "Don Quixote," now adds to his "heckling," begun last week, with this philippic:

"Can it be that music critics sometimes have their minds made up for them by others, just as they seem bent upon doing for us? The other afternoon at a song recital I saw the learned critics of the 'Tribune' and 'Times' in a confab, and I inferred that they were determining what they thought about the performance."

"Sure enough, the next morning their 'critiques' were virtually identical in spirit, even to the petty detail that both declared the singer had infused an alien archness into a certain song. I've seen the same thing happen among critics time after time. Now, what I want to know is: Why do the critics bother about going to every concert? Why don't they send to each event one of their number to act as appraiser and to report his valuation to the 'board of appraisers' assembled in some chop house? Then each critic could dress up the verdict in his own individual style. Same result, with less labor."

That's all very well, Don Quixote, but it would deprive the harried critics of their only solace—that of beholding the struggles of an inefficient gladiator in the musical arena and (when the torture has gone far enough) of indicating "thumbs down" by walking out of the concert hall.

Algernon St. John Brenon expresses this aspiration in the *Morning Telegraph*, when, in describing a Sunday which introduced in its concerts Melba, Elman and Grainger, he remarks:

"Yesterday was a bad day for critics. Everybody was good."

By the way, see if you can recognize yourself in Mr. Brenon's description of recital audiences:

Dowdy women with cotton waists made to fit figures that possess the buxom gracefulness of a ham sandwich; angular matrons, that get shoved into æolian Hall during the fight to get into the bargain counters at the great drapery store near by; weak vessels from the more recherché and intellectual quarters of the Bronx who, in a moment of enthusiasm, instantly regretted, had accepted two tickets from an overbearing and missionary friend of Herr Schlaubersdorff's to hear Herr Schlaubersdorff's astonishing technique; frightened school girls slave-driven to their agony by Legrees of piano teachers; the Miles de Scuderys of Brooklyn Heights; undersized men with greasy olive skins, disordered hair and beady, shifty, brown eyes; frightened human herds from the sweet Auburn along the desolate tracks of the Saharic Erie, hounded into the concert room by unrelenting agents of merciless ferocity and diabolical persistence; moon-eyed yawps from Connecticut, and the frowzy riff-raff of the studios.

Has he forgotten the critics? Not so. To continue:

Here and there is a critic, upon whose face you see an expression that lies between studied patience and mute expostulation. He avoids the seats that have been presented him, because they are so placed that the minions and ministers of the recitalist can watch him, time him, and pounce on him should he try to escape. He sits in the last row with his overcoat on, near an exit in case of sonatas.

Ten days in the guard-house for Otto, who asks us:

"If the subway blasting blew up a song shop, would you call that the 'uplift of music?'"

Two members of a church choir had a fight with fists the other night. As both were tenors, it is a safe guess that "high words passed between them."—"Puck."

We would not dare to be so familiar with artists as is the *Denver Post*, which reprints from *MUSICAL AMERICA* an item concerning the concerts of Elizabeth Spencer and gives it this caption:

Lizzie Spencer a Winner

"I persuaded my husband to attend a symphony concert yesterday."

"Did he enjoy it?"

"Not very much. He said the applause disturbed his slumbers."

Mr. Barns: "Didn't you think that the soprano sang 'The Mistakes of My Life Have

Been Many' with a good deal of feeling this evening?"

Mrs. Barns: "There is no reason why she shouldn't; she's been married three times."

"What's this I read in a Baltimore letter to your paper," so Galahad writes us, "to the effect that Mr. So-and-So, 'a violinist of promise' is being sued in the Baltimore City Court for \$10,000 damages for alleged breach of

promise.' It's evident that this young man promises too much."

The conductor of a Pittsburgh male chorus sends us word that after a performance of the "Messiah" in a western Pennsylvania town, the small son of the president of the organization said to his father:

"Pa, the next time you have a concert, don't hire that drummer—he's no good. He only played twice all night."

From the office of Catherine Bamman went an emissary to the head of one of the motion picture concerns to see the latter in regard to taking the picture of Charles Dalmorès upon his recent arrival in New York aboard the Rochambeau. The noted French tenor has just come from the trenches of France.

"Well," said the "movie" manager, "we didn't even take Caruso's picture upon his arrival!"

"But Mr. Caruso wasn't in the war!"

## WAR WILL RID US OF MUCH BAD MUSIC, SAYS DALMORES

French Tenor Relates that Florent Schmitt, Salzedo and Himself Laughed in the Trenches When Thinking of This Ironical Result of Tragedy—Reports of Musical Activity in Paris Are Incorrect, He Points Out, on Return for Chicago Opera Season

"TELL me," said Charles Dalmorès, the eminent French tenor, upon his arrival in New York, "tell me, is New York still gay?"

Another soldier-artist arriving with quite the natural attitude of wonderment toward a neutral nation!

"I mean," he continued, "with all that unhappiness and misery over there in Europe, are people still smiling here? If so, I am glad. It is good if America can refuse to let the wretched mantle of war fall about her!"

Mr. Dalmorès, well and vigorous, resembles all that an ideal soldier should, and was most willing to tell of his experiences and impressions, although he had been entirely besieged by all the types of journalistic species, from staff-photographers up, as he stepped off the Rochambeau. Despite his present apparent good health, Mr. Dalmorès's face shows only too plainly his recent year of suffering and privation.

### Conflicting Emotions

"When war was declared in France I felt, as did many thousands, the utter uselessness of it all and the inevitable misery which would follow. But, like the many thousands of others, I was torn by that other unexplainable emotion—patriotism! I had to go to war! If I remained upon neutral ground I should have been a man no longer!"

"And yet, when I joined my regiment all personal feeling seemed to vanish instantly; I no longer seemed Charles Dalmorès, one man; I was just one of the smallest parts of one great unit. And that, I believe, is the attitude of each individual in the French army. 'Caste' never might have been! There exists now only a great, beautiful democracy of spirit."

"Of course, one cannot say that all the men of France wanted to fight. Some—if the truth must be told—had to be threatened with death or banishment; but there are cowards in every land. At first the law permitted men over forty-five to be exempt. But after the first general mobilization the age limit was raised to forty-eight years. Curiously enough, the government protects us old men—I am forty-four!—and we were seldom upon the direct firing-line, although we were at all times within firing distance and the roar of cannon and smaller firearms we heard always."

### New French School of Music

Dalmorès stopped for a moment, then continued. "I suppose you want me to speak of what the war will do for music, whether or not there is a possibility of a regeneration? That must be inevitable. Just as the war is clearing away many bad things" (here his eye twin-

kled), "so will much of the music be changed. No class, especially that class of musicians who have the creative power, can live so intensely as the men



—Bain News Service Photo

Charles Dalmorès, the Noted French Tenor, Photographed as He Arrived on the Rochambeau

in the trenches and not feel the tragic influence of it all. The present mental as well as the physical agony will produce a serious quality, making, I feel sure, an entirely new French school of music. Next to me in my regiment, besides Carlos Salzedo, was the composer, Florent Schmitt. We gave concerts to divert the wounded soldiers, and often to amuse ourselves discussed the musical future of all the nations. Sometimes we would laugh, for there is a certain irony

"Oh—that is different. And, of course, Dalmorès will wear bandages?"

After a suggestion that a wireless could be sent to the effect that Mr. Dalmorès don bandages, the "movie" man said confidentially, "Now, if he could get off that boat leading a band or something—"

Exit emissary.

Raymond V. Chaffee tells us that he overheard this conversation recently between a mother and her little daughter at a recent Detroit organ recital:

"Mother, is this a church?"

"Yes, my dear; why do you ask?"

"Because I see so many people asleep, mother."

"But the audience must be exonerated in this case," explains Mr. Chaffee, "for I myself, who am an ardent lover of organ music, was nearly somnolentized by the continual application of a turbulent and noisy tremulant."

in the fact that because of the war the world will be relieved of much bad music!"

On July 31, after having spent over five months in the Red Cross Hospital at Carcassonne, due to a bad attack of lumbago which was the result of the winter of exposure in the trenches, Mr. Dalmorès was released from service.

### Trying to Open Opera Houses

"I went directly through France to the South to see what the conditions were in that part of the country. In Paris and Bordeaux things were very quiet. And the reports which tell of the continuing operatic and other musical performances in Paris are incorrect. Just as I last left Paris the different managers were trying to get together various artists. The theaters are now beginning to open, and the once dance-mad Paris sees very little dancing these days."

"On the Riviera were many changes, and the atmosphere of almost death-like stillness could be the companion of no other event than a great international tragedy! In Switzerland, where I remained two months to regain my health, things were quite normal. No one will ever know that peculiar quality of mental relief which goes with one upon entering a neutral country."

"I find a report which at first shocked me, but now amuses me, that while in the trenches I became a prey to all sorts of diseases; that, indeed, I would be quite unrecognizable upon my return to America. Allow me to deny these charges and say that I never felt better nor have my 'tenor lungs' been affected! And while I am making denials publicly, allow me to also confirm more pleasant facts. All the books, magazines and papers which so many dear American friends were good enough to send me were received by me with the greatest happiness. And many lonesome hours were made easier for me and many of my confrères by the kind thought of these Americans. I can never express my thanks!"

### To Create "Cleopatra" Rôle

"With the Chicago Opera Company, which I am about to join, I will appear in my old repertoire, besides creating the tenor rôle in Massenet's opera, 'Cleopatra.' And I have never been more sincere than when I say that it is with the greatest joy that I anticipated returning to America, and I hope to remain here many, many months."

Catherine A. Bamman and Avery Strakosch have already booked Mr. Dalmorès for an extensive trans-continental concert tour during the season of 1916-17, his first concert appearances in America.

### Appreciation from St. Paul

To the Editor of *MUSICAL AMERICA*:

Wish to tell again how much I liked the lecture you gave in St. Paul. I studied myself both in Berlin and Paris. Some of the experiences you cited I can vouch for. I was so lonely and homesick the last time I was in Paris that I packed up and came home in a short time. My teachers, too, were not German nor French, but Russian and Polish. It will be long before I forget your fluent and elegant English, or the substance of your address.

Very sincerely,

ANNIE C. CROSBY.

St. Paul, Minn., Nov. 2, 1915.

# Christine Miller

Is Singing

Good Night . . . . .	by Mary Turner Salter
The Nightingale . . . . .	by Ward Stephens
The Night Has a Thousand Eyes . . . . .	by Wm. Arms Fisher
To One I Love . . . . .	by Louis Victor Saar
A Woman's Last Word . . . . .	by William Dichmont
Expectancy . . . . .	by William Stickles



# MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith.—Ed. MUSICAL AMERICA.

## Propaganda Not an Appeal for Nationalism, but for Democracy in Art

To the Editor of MUSICAL AMERICA:

I notice that you have received many compliments from your readers, and from the press, with regard to your wonderful Fall Issue. It must have proved an eye-opener, especially to those who reached even the idea that we have reached any serious musical knowledge. It certainly should be also an eye-opener to some of our European critics. Let me take the opportunity to say that I think your printer and the people who provided the illustrations had a good deal to do with the wonderful success of the issue.

I happened to be in Duluth at the time your Editor made his address there, and was very glad I went to hear him, because I had been under the impression that he was making an appeal on patriotic grounds for American musicians and teachers. I was pleasantly disappointed. His appeal is on broad lines, and virtually is for "democracy in art"—that we should look to the work, and not to the nationality of the worker, and judge all music "on the merits," never mind whence its origin.

It certainly was a dramatic moment, when Mr. Freund had finished, and Mayor Prince jumped on to the platform, and, in a brief but eloquent speech, asked those present to give him a rising vote of thanks. The spontaneous, unanimous response and applause showed how strongly the address had affected all present.

Nothing could certainly have been more forceful than the Mayor's final declaration:

"Mr. Freund, this audience is yours!" Best regards.

Truly yours,

C. H. W.

Philadelphia, Nov. 4, 1915.

## Veteran Col. E. S. Conway Indorses Propaganda

My Dear Mr. Freund:

I have watched with unusual interest your addresses throughout the country and I think you are doing a meritorious work in the interest of American musicians and music-lovers.

I have never been able to understand why we should continue sending our boys and girls to Europe for their musical education when they can get better at home. The giving of your time and money to that work simply gives further and added evidence of your public worth as an American citizen. I wish we had more like you.

Your work is helping the trade that you represent. If we can get it thoroughly fixed in the minds of young American music students that they can get as good training in this country as abroad, also so educate the American public as to secure their interest in and loyalty to artists graduating in America, to as great an extent (it should be greater extent) as they do to those graduating in Europe, it will be a wonderful stimulus to the young of our country to become proficient in the art of music.

You have my very high regard, as you always have had, but since you have

taken up this meritorious work, I think a little more of you than ever.

Cordially yours,

E. S. CONWAY,  
W. W. Kimball Co.

Chicago, Nov. 6, 1915.

## Lucy Gates's Mother Supports Campaign for Music Independence To the Editor of MUSICAL AMERICA:

I must commend you again for your wise attitude in regard to American musicians and American music. I am a good Republican, and have always felt that the first necessity for an American citizen is to be loyal to his own home, then his own town, and then his own nation. Other towns and other nations are secondary in importance to the individual's personal affections. After the claims of one's own home, one's own state, one's own nation have been satisfied, then, indeed, one may consider gravely the issues which confront other nations and peoples. And any generous impulses and actions which may be practical and wise, and which are not inimical to one's own home and nation may well be indulged in and practised.

Benjamin Franklin was my ideal publicist. If a people will not be loyal to each other and will not build up the community interests around them, how can they comprehend policies which involve other nations, and the world at large.

My father not only believed ardently in home industry, but he taught it vigorously, and practised it extensively in the midst of his people. He established at once, on coming to Utah, home industry on its broadest foundation. He taught us to patronize home manufacturing no matter whether it were cruder in quality and more expensive in cost. Only so could the people become self-sustaining and thus reach the highest ideal of American citizenship. I have never seen the day since my mother "shortened" me that I have not worn home-made dresses. I do not claim to confine myself to home manufactured cloth, although I did do so when this State possessed a prosperous silk manufacturing industry. I am wearing today a dress made in the woolen mills which my father started in Provo forty-five years ago. And I have a piece of the goods manufactured by my mother's own dear hands in the Lion House, when we were children there. So you see, the propaganda of which you are a noble leader is very close to my heart. I love the spirit of California, because of the people's loyalty to everything that is found in California. No artist, no artisan can succeed without the encouragement and financial assistance of those nearest to him.

Neither America nor Salt Lake City will ever produce great artists or develop genius unless loyal to budding talent and willing to build up home genius for a century or centuries, until time and conditions of culture permit the perfection of environment for the growth and development of art in all its forms.

Everything you say strikes a responsive chord here in Utah. We do have some of the best native talent on the earth, and the people love the beautiful, especially music, and they are measurably loyal to those who devote themselves to this exacting art.

And now, hoping that you will be spared long to continue your splendid work,

Yours very cordially,

SUSA YOUNG GATES.

Salt Lake City, Nov. 2, 1915.

## A "Viva!" for Mephisto

To the Editor of MUSICAL AMERICA:

Bravo, bravo! Mr. Mephisto, and more power to your toasting fork! I have long suspected you to be a real devil, in fact as well as in name, and now I know it. None but one who is used to and therefore not afraid of it, would render himself liable to a scorching, not to say a roasting, by daring to point out a weakness in one whom the music world has come to accept as only a little lower than the angels. Yes, that was devilish courageous.

I refer to your most pertinent "musings" in the issue of MUSICAL AMERICA, dated Oct. 9, wherein you declined to join the mourners over the departure of Toscanini.

Instead of lamenting, you, with your accustomed subtlety, proceeded thoroughly to grill the noise-opera the noise (y) singer, the noise-loving public and, with a specially red-hot iron, the noise conductor. Him you gave an extra "basting," when you declared, in speaking of the Metropolitan's new first director: "Polacco had shown, among other admirable qualities, a right and proper appreciation of the function of the orchestra in the opera house—something that Mr. Toscanini never understood."

It is refreshing, encouraging and inspiring to us voice teachers, whose efforts to preserve among our pupils the art of *Bel canto* seem to count for so little in this "can bellow" age, to hear you say in no faltering manner that "the increase in the importance of the conductor has not made for good singing," but has "turned a number of good singers into vocal declaimers—and some of them into screamers and yellers!"

Verily, you have uttered truths for which utterance every real singer and voice teacher in the country should rise up and call you blessed! Most of us have been trying for years to say the same thing, but we could not light up the truth with red fire—not being real devils, though in Hades most of the time because of the "noise" about our ears.

So, when one in your unique position in the world of music turns loose with hot shot like the above, there is some hope that the truth will be seen, heard and acted upon.

Of course, if the dear public insists upon having noise first and singing second, it takes a pretty strong-minded man to refuse their demand, especially when the conductor is a public idol, as is Toscanini, deservedly, and especially when their ideals fall in pretty well with his own so far as orchestral "support" goes.

So we are hoping that the musical public, who follow leadership readily when they recognize their leader, will find true what you have prophesied, when in that final jab of your toasting fork, you said that "under Polacco the singing \* \* \* will materially improve over what it has been in past seasons under the great maestro, Toscanini."

And since the great leader is also a great teacher, we may further hope that Polacco may show the opera world that it is as much the part of the great conductor of opera to require (and permit!) the vocal part of the score to be singing—not yelling—as it is his part to insist on other things artistic. Then, sometime maybe the musical public, as well as the singers and teachers of voice, will change their cry of "louder please" (to the singer) to that of "less noise in the orchestra" (to the conductors).

And then there will undoubtedly be "rejoicing among the angels" in your former abode, where there is, we hope, not only "no night," but "no noise." And if they have not already canonized you along with St. Cecilia, we voice teachers will. It is not permitted us to shout or to permit shouting, but I am sure that there are many who with me feel like joining the grand opera ("uproar," the old lady called it) singers and shouting "Viva!"—not Toscanini, immortal though he is, but "Viva, Mephisto, good devil!"

So says one of the believers of singing that is SINGING!

Appreciatively,

PERCY A. R. DOW.

San Francisco, Oct. 19, 1915.

## Influence of the European Invasion Here on Vocal Art

To the Editor of MUSICAL AMERICA:

While many are discussing the different advantages to musical America gained by the war, may I suggest one which seems to have been overlooked, but which has been brought home to me and to many of my friends?

The war, in sending to America more of the vocal authority of Europe, is hastening the day of American vocal independence. This year many young singers are able to obtain at home what they would probably have had to go to Europe in search of.

It is generally conceded that, though there are some really fine American vocal teachers, the best of the world's vocal teachers are Europeans. And when saying "really fine teachers," I do not refer to those who have produced great voices. (And why should I not say great instead of good?)

This implies, as I intend it should, that the average American vocal teacher does

not produce great voices. I believe that, generally speaking, the American singer trained entirely by Americans, is bound to be disappointed. For, after all is said and done, the proof of the pie is in the eating, is it not?

I am sure none would mistake my meaning as being unpatriotic, but rather as implying that the very best is not too good for the Americans. For why should we not aspire to sing like the foreigners, only better? Is it not reasonable that in case we possess talent and intelligence equal to theirs, we may hope to be something more than church singers?

I believe the Americans can learn anything anyone else can if—they get a chance at it.

As a result of the war, the influence which will bring the conditions we want seems to be spreading much more rapidly. So much has been said about the American singer's receiving his recognition. And it seems to me that to increase the quality is even better than to sell the goods.

The time when we will not need the foreign song-birds will come when we have learned their art and have it for our own. And I believe everyone would agree that our chances for "stealing" the foreigners' "vocal tricks" are better this year than they have ever been.

With best wishes to MUSICAL AMERICA, I am,

Yours very truly,

JANE ENGLISH.

Chicago, Nov. 2, 1915.

## A Vote for Baklanoff in the "Greatest Baritone" Controversy

To the Editor of MUSICAL AMERICA:

While this controversy as to the greatest baritone is raging, why has not the name of Baklanoff been added to the list? Is he but little known in the East?

During his appearance in Louisville last week, with the Boston Opera Company Baklanoff made a most profound impression. He sang in "The Love of Three Kings" and "Carmen," and in the opinion of the writer proved himself one of the best, if not the best, of contemporary baritones.

Particularly fine was his singing of the hackneyed Toreador's Song in the latter opera. He managed to get entirely away from the usual tiresome and conventional manner of its delivery by beginning it back in the crowd, in rather a conversational way, and working it up through various stages to a magnificent burst of tone as he swept into the refrain. It was never a bravura solo delivered to an audience, but was, throughout the period of its performance, only perfectly worked out part of the design that made up the mosaic of the entire opera. It would be hard to conceive of a more artistic interpretation, or one that would appeal more strongly to the intelligent listener.

Mr. Baklanoff's voice is of that high, vibrant timbre that at times suggests the tenor, although its quality is baritone throughout. In addition to his wonderful gift of song, he is an actor of the more subtle, refined and intelligent type, though never lacking in dramatic intensity in his greater moments.

With much interest in and appreciation of MUSICAL AMERICA, I am,

Yours truly,

HARVEY PEAKE.

New Albany, Ind., Oct. 25, 1915.

## Voice Theories, Emerson and the "Truth Seeker"

To the Editor of MUSICAL AMERICA:

If there were any doubts about the truth of my contentions as presented in my letter in MUSICAL AMERICA of Oct. 16, they must have been dispelled by the answer of "Truth Seeker" appearing in the issue of Oct. 30.

With the characteristic lack of penetration peculiar to his (or her) kind, "Truth Seeker" gives me an interpretation of Emerson (to suit his own prejudiced purposes) that does ample credit to his powers as an accomplished talker.

I suspect that "Truth Seeker" is not really seeking the truth, but he is entitled to the benefit of the doubt, and so I will answer his question as to what steps he must take to become a member of the inner circle. The answer is this:

LEARN TO SING! Of course, this is more easily said than done. It requires some little capital to start, such as a voice, musical temperament and brains. But these are simple matters—nothing "mysterious" about these. "Truth Seeker" is no doubt amply equipped, especially with the latter.

"Truth Seeker" quotes Dr. Muckey to the effect that "the time is rapidly disappearing when the voice student can be

[Continued on page 27]

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# MUSICAL AMERICA'S OPEN FORUM

[Continued from page 26]

deceived by statements which have no foundation in fact." It does not seem so to me, judging by the vast numbers that are apparently being "taken in" by Dr. Muckey's theories. His contention that the soft palate must be lowered is nothing more than an attempt to make the conditions square with his "Nasal Resonance Theory." No singer of note produces tones with lowered palate. The soft palate rises spontaneously and remains elevated during the production of every resonant tone. The lowered soft palate is a veritable trap to catch and kill the initial voice as it issues from the vocal chords. I state these as facts. If "Truth Seeker" can reconcile them with the "Nasal Resonance Theory," well and good; if not, he might better ask himself why this theory does not square with the conditions.

"Truth Seeker's" interpretation of my last quotation from Emerson was so interesting, so novel and original that I am curious to see what he will make of this. Again it is Emerson who speaks: "The spirit only can teach. Not any profane man, not any sensual, not any liar, not any slave can teach, but only he can give who has; he only can create who is. Courage, piety, love, wisdom can teach, and every man can open his doors to these angels and they shall bring him the gift of tongues. But the man who aims to speak as books enable, as synods use, as the fashion guides or as interest commands, babbles. Let him hush."

BERNHARDT BRONSON.

Milwaukee, Wis., Nov. 1, 1915.

## The Stillman-Kelley Publication Society

To the Editor of MUSICAL AMERICA:

I made a mistake when I wrote you about the Stillman-Kelley symphony. I really knew better.

At the Norfolk Festival, when the symphony was given its first performance, Mr. Kelley himself conducted the orchestra, but it was the Philharmonic Orchestra.

It was good of you to give such a prominent place to my letter to you, and we all appreciate the help it will be to us. In the same mail with MUSICAL AMERICA came a subscription from the Philharmonic Society, at Mr. Strinsky's suggestion. This makes the Society an Active Member of our Stillman-Kelley Publication Society. Isn't it fine to have so many of the right sort of people interested?

Our annual report will be out soon, and then you will see what has been quietly done the first year.

The second of Mr. Kelley's orchestral works will be issued in November. This will be the "Aladdin" suite.

The Aladdin was played by the Cincinnati Symphony Orchestra, last season, at the MacDowell Society concert, under the direction of Chalmers Clifton, at Cincinnati.

It will be played again this season, under the direction of Dr. Kunwald. Western College for Women is planning a festival in November, at which the Cincinnati Orchestra will play the "New England." As this symphony was written at Oxford, while Mr. Kelley was an incumbent of the Composer's Fellowship, which that college founded at Oxford, this particular college has a very deep interest in this first performance of the New England Symphony.

There will be many gala events, and I hope to be there to enjoy them with the composer and his charming wife.

There seems to be no end to the good you are doing for the American composer and musician.

I am now endeavoring to get local musicians interested in studying composition, and to that end I expect to have the co-operation of our club in conducting a composition contest, the reward to be the public performance of the prize work, and we shall endeavor to assist the composer to get the prize work published.

You cannot make me believe that creative gifts are a matter of geography, and that there is not just as much talent in this country as in any other.

Thanking you for your interest and the publicity you have given this Publication Society, and for everything you are doing for the American musician.

Sincerely and faithfully yours,

ELLA MAY SMITH.

Columbus, Ohio, Oct. 11, 1915.

## The Front Page of "Musical America"

To the Editor of MUSICAL AMERICA:

May I thank you for your kindness in placing my picture on the front page in the last issue of MUSICAL AMERICA? I appreciate it more than I can tell you. I have worked very hard, and have just gotten my feet on the ladder, as it were, and this splendid help from you comes just at the proper time.

I hope, some time, to thank you personally.

With best wishes,

Gratefully,

HENRIETTE WAKEFIELD.

New York, Oct. 23, 1915.

[Contrary to the habit of most musical periodicals, MUSICAL AMERICA does not charge for pictures, and especially does not charge for the front page picture. It endeavors to give this publicity to such personages in the musical world, including those engaged in teaching, as merit the prominence, and who will also be of interest to the readers of the paper. Editor's Note.]

## Invite Saint-Saëns for Metropolitan Opening

To the Editor of MUSICAL AMERICA:

Dear Mephisto:—I understand that "Samson and Delilah" is the opera selected for the opening of the Metropolitan. The many artistic beauties of the work and the splendid cast to which the performance is entrusted, entitle us to anticipate a very extraordinary event.

They tell me that Saint-Saëns is in San Francisco. Why not suggest to your Editor that he make a plea that the Maestro be invited to attend the performance. I think it would be as balm to the heart of the venerable French composer, whose Fatherland is now bleeding for its honor.

Yours, in admiration of your musings,

JANE SPENCER.

New York, Oct. 22, 1915.

## What the Banks' Glee Club Proposes

To the Editor of MUSICAL AMERICA:

A few weeks ago your London correspondent reported a concert in London, when Sir Henry Wood gave a concert of all English compositions, and Mephisto, in his heavenly musings (sounds rather paradoxical), always interesting and instructive, remarked, "Would that we had a Sir Henry to do the same for America."

Now, we haven't a Sir Henry, but we have a Henry without the "Sir," who is going to give an all-American program at the first concert this season of the New York Banks' Glee Club, at Carnegie Hall, Saturday evening, Dec. 18.

The "boys" often speak of the pleasure you gave them by attending our last banquet, and giving us such a fine speech.

Most sincerely,

HENRY R. HUMPHRIES.

New York, Nov. 2, 1915.

## Awaits Its Coming

To the Editor of MUSICAL AMERICA:

Inclosed find check as payment for your valued paper for the coming year. It is needless to say that I await the coming of your paper each week with the greatest pleasure.

Yours truly,

FERDINAND EHRMANN.

Albany, N. Y., Nov. 5, 1915.

## ART PUBLICATION SOCIETY

MUSICIANS' TEXT BOOKS

LEOPOLD GODOWSKY, EDITOR-IN-CHIEF

OFFICE OF MR. GODOWSKY

Nov. 28th, 1914.

R. S. Waldron, Vice-President,  
St. Louis, Mo.

Dear Mr. Waldron:—

I am very much pleased to find there is a widespread interest being taken in music, by educational authorities.

To become an artist it is necessary to acquire a musical education, regardless of one's talent. This knowledge, with the many benefits accruing from its possession, can be acquired by any earnest student. With many years of experience as a teacher, I find it impossible to give a well defined and orderly system of instruction without the guidance of a text work.

The "Progressive Series of Piano Lessons" is designed to fill all the requirements of the piano teacher in the way of text material, and the most earnest efforts of my associates and myself have been, are being, and will continue to be put forth toward making it as near a perfect creation as is possible for the mind of man to devise.

I am sure that, were this work properly presented to the school authorities, it would meet with their approval, and its use would hasten the day of general recognition of music as a necessary branch of education.

Trusting you will give this your consideration, I am,

Very truly yours,

*Leopold Godowsky*  
Editor-in-Chief.

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## ARTHUR HERSCHMANN A TRULY ARTISTIC SINGER

Baritone So Impresses Hearers in Diversified Program at His New York Recital

Arthur Herschmann, the baritone, whom a very large audience applauded without stint in Aeolian Hall last Saturday evening, will be remembered from last season when he also appeared in a song recital in New York. Then, however, he was too handicapped by a serious indisposition to do himself full justice. Last week he was in good form and impressed his hearers as a truly artistic and in many ways well-equipped singer. Mr. Herschmann was originally, it appears, a civil engineer of repute. But he had a voice and the lure of the concert stage eventually became too strong to be resisted.

Fortunately, the baritone possesses something more than mere voice. Last week, in a program of much diversity, ranging from airs of Handel, Haydn and Bach to modern songs by Hugo Kaun, Wolf, Hans Hermann, Paladilhe, Fauré, Hüe, Pesse, H. T. Burleigh, Woodman, Sibella and others, he proved that he has also a good command of style, musical understanding and no little intelligence and taste. Moreover, he sings in tune, phrases well and enunciates cleanly enough to make a book of words superfluous. The audience enjoyed especially a recitative and air from Paladilhe's "Patrie," Hüe's "J'ai pleuré en rêve," "O Soleil," by Maurice Pesse, and Hermann's "Drei Wanderer." Mr. Herschmann's voice is not a large one, but it is fine of quality.

Richard Hagemann supplied his usual excellent accompaniments. H. F. P.

## Free Concerts by New York City Orchestra

The New York City Orchestra, under the direction of Prof. Henry T. Fleck of Hunter College, will begin a series of free concerts early in January, and continuing until April 1. The concerts will be given in the auditoriums of high schools and colleges throughout the city and lectures on music will, as last year, be delivered in conjunction with them.

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## BOURSTIN SHOWS MARKED ADVANCE IN ART

His Playing Notable for Sheer Beauty of Tone and Serious Musicianship—Decreas as Accompanist

It is gratifying to note the change which a single year has wrought in the art of Arkady Bourstin. Last season, when this young Russian violinist made his debut here, he played well; at his Aeolian Hall appearance on Wednesday afternoon of last week, however, he played splendidly. His tone woos by sheer power of beauty, for it is not what is known as a big tone. Sincerity is a hallmark of his playing; technically Mr. Bourstin has arrived at a point where he can forget mechanical problems and give himself over wholly to higher, profounder services.

Mr. Bourstin's program was astutely made. It opened with the Brahms G Major Sonata, included the magnificent Bach Adagio and Fugue for solo instru-

ment, the Bruch D Minor Concerto, and a lighter group by Spalding, Wagner-Wilhelmj, Burleigh and Dvorak. The lovely Brahms work was approached in the right spirit. Mr. Bourstin is evidently very fond of it and played it beautifully. His interpretation of Bach's music was informed with sanity and welcome warmth. Technically it was well night impeccable.

The D Minor Bruch Concerto is being taken up with avidity by violinists this season, and this is quite as it should be, for it is good violin music, well made structurally and typical of its gifted creator. Mr. Bourstin gave one of the finest performances of this hitherto rather neglected concerto that the writer has been privileged to hear. His playing was charged with incisiveness, warmth and intelligence. Furthermore, the violinist strove to mitigate certain banalities which a lack of rigorous self-judgment permitted Bruch to include in the finale. The six-eight bit in this section almost passed muster on this occasion.

Albert Spalding's Scherzo Giocoso is a unique number, difficult but extremely violinistic and effective. That Mr. Bourstin had mastered every note and mood and effect in it was made quite clear by his interpretation. "Walter's Prize Song" makes splendid violin music. Its noble melody, hackneyed though it be, never fails to move. The "Village Dance" of Cecil Burleigh and Dvorak's "Mazurek" concluded the program brilliantly. The big audience exacted extras. Camille Decreas, Ysaye's former accompanist, was at the piano, collaborating in masterly fashion. B. R.

## HONOR TEACHER'S RETURN

Musical Given at Haywood Studios as Tribute to Edmund J. Myer

An unusually interesting evening was spent in the studio of the Haywood Vocal and Operatic School, 331 West End Avenue, on Oct. 27, in the form of an impromptu musicale and reception tendered to Edmund J. Myer by Mr. and Mrs. Frederick H. Haywood, both of whom were former pupils of Mr. Myer.

Mrs. Haywood sang some American songs in a charming manner, after which Lois Ewell and Jackson C. Kinsey, both artist pupils of the Haywood Vocal and Operatic School, contributed some operatic numbers in an admirable manner. They also were at one time students in Mr. Myer's New York studio.

Thirty years of Mr. Myer's best work was done in New York City, previous to his departure for Seattle, in the fall of 1906. Mr. Myer returned to Round Lake, New York, for the twenty-fourth season of his summer school in the sum-

mer of 1907, during which year Mr. Haywood was in co-operation with him, in the capacity of teacher.

During Mr. Myer's sojourn in the West he enrolled a large number of loyal and appreciative pupils, who are active throughout the country as teachers and artists.

Mr. Myer brought with him a young and remarkably fine tenor in the person of Theo. Karle.

On Nov. 30 a program will be given by Lois Ewell of the Haywood Studio and Mr. Myer will be guest of honor.

## ROCHESTER SERIES OPENED

Tuesday Musicales First Recital—Arts Building Near Completion

ROCHESTER, N. Y., Nov. 6.—The Tuesday Musicales had its first morning recital on Tuesday at the Regent Theater. There were 800 of the thousand members present, and in spite of a feeling of strangeness at meeting for the first time in a new place, everything went off well. The recital was given by club members—Mrs. Charles G. Hooker, contralto, assisted by Mrs. Elsie McMath Cole at the piano, and Charlotte Gregg, pianist, with Mrs. Carl A. Huber at the second piano. Before the program was opened the president of the Tuesday Musicales, Mrs. S. L. Ettenheimer, addressed the members, welcoming the new ones and reminding the old ones that the slogan for the club was now "Music for the Many."

Mrs. Hooker gave a varied selection of songs all of which were well sung in her mellow and sympathetic tones and very cordially received. Mrs. Cole's accompaniments were most satisfactory. Miss Gregg's playing of the Tchaikowsky Concerto, Op. 23, was well done on big broad lines. Mrs. Huber ably supported her at the second piano. Among Mrs. Hooker's numbers were "Summertime," "Ward-Stephens," "The Swan," Mrs. Beach, and "Harbor Night Song," Sanderson.

The Fine Arts Building, which is under construction, will be ready for occupancy on Dec. 1, and will be a great addition to Rochester. There are to be thirty-six studios and five stores in it, and the third and fourth floors will be devoted entirely to halls for recitals and dancing, with a stage and other equipment for amateur dramatic performances. Mr. Ball, the manager, is already planning Sunday afternoon recitals for the local artists, in the small recital hall, and expects that the larger hall, which holds 400, will attract many artists on their way through Rochester, east or west.

M. E. W.

## BOSTON COMPANY AT HOME

Schedule for the Opening Week of Opera and Ballet

BOSTON, Nov. 3.—The list of operas for the opening week of the Boston Grand Opera Company, which starts a month's engagement in this city on Monday, Nov. 15, in the Boston Opera House, has been changed from that previously announced, and as it now stands is as follows:

Monday, "L'Amore dei tre Re," followed by "Elysian Fields" ballet from Gluck's "Orfeo" by Mlle. Pavlowa and company; Tuesday, "Carmen," with complete ballet by Mlle. Pavlowa and Russian dancers; Wednesday evening, "Madama Butterfly," with the Japanese prima donna, Mme. Tamaki Miura, followed by "Snowflakes" Suite from Tchaikowsky's "Nutcracker" ballet; Thursday, "The Dumb Girl of Portici," with opera artists and Mlle. Pavlowa and ballet; Friday, "Otello," and Mlle. Pavlowa and ballet company; Saturday matinée, "La Bohème," with Maggie Teyte and ballet by Mlle. Pavlowa and company. W. H. L.

## DR. CARL'S ORGAN RECITALS

Noted Organist Will Repeat His San Diego Program in New York Series

William C. Carl will give four evenings of organ music in the First Presbyterian Church, Fifth Avenue and Twelfth Street, New York, on Mondays, Nov. 15, 22, 29, and Dec. 6, at 8.15, assisted by distinguished soloists.

At the first recital, Nov. 15, Dr. Carl will repeat the program played at the San Diego Exposition during his recent Western tour, assisted by Andrea Sarto, baritone. Several novelties for the organ will be produced during the series, which includes a "Parsifal" concert, and a production of Handel's Oratorio of "Samson" by the full choir of the Old First, under Dr. Carl's direction, with Margaret Harrison, soprano; Mrs. Claire Spencer, contralto; Bechtel Alcock, tenor, and Henry G. Miller, basso. Merle Alcock, the contralto, will be soloist at the Nov. 22 concert.

For the "Parsifal" concert a chime of bells will be installed. Wesley Weyman, pianist, will appear, and the analytical notes will be given by the Rev. Dr. Howard Duffield. The concerts will be free to the public.

Frieda Langendorff has made successful guest appearances in both Hamburg and Berlin this fall as Kundry, Brangäne, Herodias and Ortrud.



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## VISIT FROM A SCOTTISH PIANIST

Winifred Christie a Composer, Too  
—A Lover of French and  
Russian Music

SCOTLAND has produced few leading pianists, and Winifred Christie, who is making her first visit to America, is practically the only woman pianist from that country who has taken a prominent position in the musical field. She studied under Pauer, Beringer and Harold Bauer, took prizes and scholarships at the Royal Academy of Music, London, and the Liszt traveling scholarship, which gave her an opportunity to pass several years of study in Germany.

After making her debut in London, Miss Christie played in many recitals and concerts, including one with the Queen's Hall Symphony Orchestra, and also played with various Scottish orchestras.

Miss Christie has found a means of expressing her artistic inclinations in composition and has to her credit a number of piano pieces and several songs. She has set to music poems by Mrs. Meynell, and some of these will no doubt be published during her stay in America. A waltz in the Viennese style and a number of other piano pieces of somewhat more serious character will receive a place on her recital programs this season.

Miss Christie's taste in music tends strongly toward the modern French and Russian schools.

"I am intensely fond of the modern French compositions and I believe that this school is not in any sense reactionary," said Miss Christie to a MUSICAL AMERICA interviewer. "It is serving a definite purpose in the whole scheme of musical development, and this is not a mere passing stage, as some people would like to have us believe."

"Some of the works by the modern Russian composers, such as Rimsky-Korsakoff, Stravinsky and others, have come much into vogue in England during the last few seasons, and rightly so. It was in 1914 that the Beecham Opera Company presented the 'Coq d'Or' of Rimsky-Korsakoff, and Stravinsky's 'Le Rossignol' at the Drury Lane in London. These works deserve special favor because of the unusual and striking character of the orchestration."



Winifred Christie, the Scottish Pianist,  
Who Is Here for Her First American  
Tour

"I plan to place a few works on my program which may be novelties to the American public. There will be a new piano composition by Eugene Goossens, a young composer who comes of Belgian parentage, but who was born in London. His compositions are very modern, but withal they are sane works, worthy of serious consideration. Another novelty will be a short piano piece by Gabrielle Grovez, one of the modern French writers."

"The playing of ensemble music appeals to me with peculiar force. I sometimes think I love it even more than solo work. Last season I had the pleasure of playing with the London String Quartet, made up of Albert Sammons, Thomas Peters, H. Waldo Warner and C. Warrick Evans. I have also had the privilege of playing in ensemble numbers with May Mukle, Thibaud and others. I hope I may have an opportunity of playing some of this sort of music during my American season."

Miss Christie has a sweet and pleasing personality. At first glance she bears some resemblance to Ellen Terry and some of her pictures are strikingly like those of the distinguished actress.

D. L. L.

Stransky Orchestra with Mr. Pilzer  
Potent Attraction in Holyoke

HOLYOKE, MASS., Nov. 6.—One of the finest concerts within the recollection of local music-lovers was that given last evening in the City Hall by the Philharmonic Society of New York—the first of a series of four concerts arranged by the Music Club and the Chamber of Commerce. Josef Stransky conducted; the soloist was the concertmaster of the orchestra, Maximilian Pilzer, who gave a

memorable performance of Bruch's G Minor Concerto. The orchestra was in fine fettle and presented a program which began with the Bach-Abert Prelude, Chorale and Fugue, included the Berlioz scherzo "Queen Mab" and Tchaikowsky's "Pathetic" Symphony, and closed with a brilliant performance of Wagner's "Tannhäuser" Overture. Mr. Pilzer proved one of the most accomplished and polished artists that have visited this community. The popular symphony was played with rare power, precision and finesse by Mr. Stransky's men. In the big audience were many Mount Holyoke College students. W. E. C.

## CORNELL ORCHESTRA CONCERT

Anna Case Soloist in Opening Performance of the Year

ITHACA, N. Y., Nov. 3.—The musical year at Cornell University began Tuesday night in Bailey Hall with a concert by the University Orchestra of seventy-five pieces, under the direction of George L. Coleman, with Anna Case of the Metropolitan opera as soloist. Charles Gilbert Spross was accompanist for Miss Case and the university organist, James T. Quarles, assisted the orchestra upon the magnificent organ which has made the great auditorium famous.

This was the second appearance of Miss Case with this orchestra, and those who heard her last year and again Tuesday night were unanimous in the opinion that a great deal had been accomplished by the singer during the year. While Miss Case charmed her audience at her first appearance, still throughout the entire program it was apparent that her voice was fuller, richer and better developed. Her tone-coloring far surpassed that of a year ago. There was also an added bit of dignity to the always delightful stage appearance of this singer.

The program opened with the "William Tell" Overture and closed with the performance of Bizet's Suite "L'Arlésienne." Ensemble, bowing, tone coloring, general effect and climaxes were worked out in a manner seldom found in an amateur organization.

Beginning with the season of 1914-15, the orchestra has been a purely student organization, paying its director, and receiving no financial support from the University. E. M. B.

Shanna Cumming Returns to the Concert Stage

The return of Shanna Cumming to the recital stage is a matter that will be heralded with satisfaction by a large number of persons who remember with pleasure the artistic services of this popular American singer. For several seasons Mme. Cumming has been devoting her gifts to instruction, but she will soon be heard again in concert, according to the announcement just made of a program she will present in Aeolian Hall, New York, on Dec. 4. Handel, Mozart, Brahms, Bizet, Wagner, Tchaikowsky; a group of women composers, including Clara Schumann, Mrs. Beach, Liza Lehmann, Marion Bauer and three compositions of her own and four American writers, MacDowell, Klein, Spross and Shelley, will comprise the program. Harry Rowe Shelley will be at the organ.

ORCHESTRAL SOCIETY  
REPEATS ITS SUCCESS

Second Concert of Season by Organization Led by Max Jacobs—David Hochstein an Able Soloist

The Orchestral Society of New York, of which Max Jacobs is conductor, gave its second concert within a week at the Harris Theater last Sunday afternoon. The players received a good deal of encouraging applause from a fair-sized audience. Their program comprised Goldmark's "Sakuntala" Overture, MacDowell's "Indian Suite," some "Slavonic Dances" of Dvorak, and the Tchaikowsky Violin Concerto, with David Hochstein as soloist.

Mr. Jacobs holds his men well in hand and the orchestra contains good material. The results accomplished in the MacDowell music were generally creditable, particularly in the "Love Song" and "Dirge" movements.

Mr. Hochstein supplied an excellent performance of the concerto, playing it with considerable breadth and spirit, beautiful tone and much technical proficiency. H. F. P.

## BARRÈRE IN KNOXVILLE

Work of Ensemble a Revelation to  
Southern Auditors

KNOXVILLE, TENN., Nov. 7.—Lovers of the best in music spent a delightful evening recently in St. John's Parish House. The attraction was the Barrère Ensemble, which came to Knoxville under the auspices of the local Tuesday Musical Club, the members of which became acquainted with its work through MUSICAL AMERICA. The performance given by this noted organization of wind instruments proved a revelation.

The program included a Serenade in C Minor by Mozart (directed by Mr. Barrère), a "Musette," for two oboes and two bassoons, and a "Fairy Tale," for flute, both of which are by Perillou. Mr. Barrère proved that he is a master flautist by his playing of solos by Aubert and Le Clair. MacDowell's "Woodland Sketches" and a "Suite Gauloise," by Gouvy, called for the use of all nine instruments. These numbers were comparative novelties and won instant favor. Approval was warm and insistent throughout the evening.

Mme. Bell-Ranske began her series of Sunday lectures at the New Assembly club house, on the afternoon of Oct. 31. Her subject was "Ibsen, the Man and his Message."

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## MEMPHIS TAKES FIRMER HOLD AS MUSICAL CENTER IN SOUTH

Pending the Erection of the Much-Needed Auditorium, Prominent Business Men Are to Lend Their Influence to Back up Worthy Visiting Attractions—City's Music Clubs as Bee-Hives of Activity—"Musical America's" Influence

To the Editor of MUSICAL AMERICA:

I have recently been in Memphis, Tenn., and was glad of an opportunity to study music conditions in that big, bustling city. Many years ago I lived in Memphis and then there was no place in the South except New Orleans that supported good music as did Memphis.

One hears the city spoken of now as the great business center—but musically dead. I very honestly say that is not true. The same love of good music is in Memphis. I find them keenly alive to what the world of music is doing. But I would candidly say that it is different from what it used to be in that the business men of Memphis used to be the music promoters.

### Work of Business Men

They were the backbone of opera that stayed not two or three days, but an entire week. Men and boys would stand in line, two blocks long, to get seats for opera or concert. Walter Damrosch and his artists presenting German as well as Italian opera, among others, packed houses of the best people of the city as well as surrounding towns. The greatest artists would have sold out houses. I did not believe Memphis was dead musically—it couldn't be. So I began to talk and to hear the business men talk as well as the musical element.

The only big theater suitable for opera or for holding big crowds was built several years ago and turned into a vaudeville house. Two years ago they would have had a great auditorium worthy of such a city, but just at that time politics took a hand and made it a matter of postponement. Now it is just a question of a year and a few months before this great auditorium will be a reality.

### Atlanta, Look Out!

Then watch Memphis, all the musical world. Atlanta look to your laurels! Go to Memphis for your week of opera instead of around the other way. The business men are to take the leading hand, the business men's club with a live president who loves music and the arts and who knows that his city is worthy of all his efforts along these lines.

Mr. Fisher, Mr. A. L. Parker, Mr. Will Bickford, Col. Robert Galloway, Mr. Brinkly Snowden and the whole thing is done. Memphis remembers when Colonel Galloway was the moving spirit in the visits of Theodore Thomas and his orchestra, as well as almost all of the good music that came to the city.

But the city can't afford to wait for that auditorium—so it is planned that these same men will back up by lending their efforts and influence to the best musical attractions that can be had, and in the beautiful ballroom of the new Chiska Hotel they have a place suitable in every way to the present needs. Just as suitable as the ballrooms of the Waldorf, Plaza or Biltmore hotels of New York. Given the best artists of the world, Memphis people will support them. Business men taking the lead, society will occupy the boxes, the Renaissance, Nineteenth Century and Beethoven Clubs fall in line, all I found eager for the best music. That is Memphis, Tenn.

### "Musical America" the Favorite

And MUSICAL AMERICA is the favorite paper down there. For instance, I spoke before one club, the members of which were keenly interested in MUSICAL AMERICA and wanted to know all about it—asking me if I knew the identity of "Mephisto" (which I couldn't tell them), etc. I found that every member of the

club was a reader of your paper. The people in Memphis know that MUSICAL AMERICA is authentic—and honestly so. I hope Mr. John C. Freund will find it possible in the near future to pay a visit to Memphis, talk to all the people in that beautiful ballroom spoken of above and tell them personally of his great efforts along music lines. Mr. Freund visits all parts of the South, and when he does go to Memphis, and it will come, I hope the clubs will see that he has the pleasure of hearing some of those beautiful voices and good artists that I heard while there.

In the meantime, the Beethoven Club is doing the same splendid work as ever, and will give to the public some good attractions during the winter, but what the club gives is not sufficient to fill out a season and that club is always ready to support other attractions that may come. The music department of the Nineteenth Century Club, splendid in all its efforts, will be ready for all good music, as will that bee-hive of workers, the Renaissance. So I say again that Memphis is about as alive as any place on the map musically and in many other ways, which is as I found it a month ago.

Very sincerely,

Mrs. S. J. LATTA.

New York, Nov. 8, 1915.

### Governor Whitman Hears Miss Farrar in Her Albany Recital

ALBANY, N. Y., Nov. 5.—Albany music-lovers, who anticipated a rare artistic treat at the appearance of Geraldine Farrar, the American prima donna of the Metropolitan company, were not disappointed last night at Harmanus Bleeker Hall, when she won their enthusiastic devotion by the beauty of her song and person. She was presented by Ben Franklin in his series of subscription concerts. She was accompanied by Richard Epstein, who was also at the piano for Reinald Werrenrath, baritone, the assisting artist, who sang in a finished manner. Ada Sassoli, harpist, who appeared in concert last season in Albany, was given a hearty welcome and added to the pleasure of the evening with three groups of numbers. Governor and Mrs. Whitman occupied the executive box.

W. A. H.

### Ramon Blanchart to Sing in Barcelona Opera

BOSTON, Nov. 8.—Ramon Blanchart of Brookline, baritone of the old Boston Opera Company and teacher of the operatic course at the New England Conservatory of Music, sailed to-day from New York for Barcelona, Spain, where he will sing in an opera, "Catalina," after Goldoni, specially written for him by the Spanish composer, Rives. Mrs. Blanchart and their two daughters accompany him. While in Barcelona Mr. Blanchart will also sing in the opera, "Dolores," by Breton; "The Flying Dutchman," "Tannhäuser" and others, under direction of the impresario, Juan Calvet. On his return later in the winter, Mr. Blanchart will resume his teaching in Boston.

W. H. L.

### Trio of Soloists in a New York Musicales

A reception was held on Oct. 26 at the New York residence of Mrs. John J. Thompson, in honor of Lady Cook and a musical program was given by Caroline Hudson-Alexander, soprano; Beat-

rice McCue, contralto, and Max Jacobs, violin. Mrs. Alexander offered "Phyllis," by Chadwick; "Autumn Song," from manuscript, by Hanson, and Rogers's "The Star" and "Ecstasy," which she gave in her usual brilliant manner. She was accompanied by Mr. Alexander. Beatrice McCue was heard in "At Dawning," by Cadman; "Ah! Love but a Day," by Gilbert; "Still wie die Nacht," Bohm; "Melisande in the Wood," Goetz; "What's in the Air To-day," Eden, and "Rockin' in the Win'," by Neidlinger. She was in fine voice and sang her numbers in finished style. The accompaniments were played artistically by Edith Evans. Max Jacobs gave a number of violin compositions, displaying a fine tone and marked interpretative ability. Miss Evans also contributed to the excellence of the program with a group of piano numbers played.

### CLARA GABRILOWITSCH IN RUSSIAN SONG PROGRAM

Sincerity of Feeling Consistently Manifested Throughout Contralto's Performance

A song program built solely of Russian material was offered by Clara Clemens-Gabrilowitsch in Aeolian Hall, New York, on Saturday afternoon of last week. The contralto, who has been heard in this city on past occasions, was as usual assisted at the piano by her distinguished husband, Ossip Gabrilowitsch. That her program-making was fortunate seemed dubious at this latest event. Individual the Russian school is; yet it is usually melancholy and morose, a condition which makes for monotony when carried through an entire performance. The coloring is sombre, the gradations hover closely about the greyer registers. Mme. Gabrilowitsch (who is an American) sang none of these songs in its original tongue.

An aria from Glinka's popular "Russlan and Ludmilla" opened the program and was feelingly sung. It was followed by Borodine's "Sea-Queen" and his magnificent "Song of the Dark Forest" (the latter is created for a powerful and intensely dramatic baritone). Mme. Gabrilowitsch sang these sincerely and was vehemently applauded. "Little Snowflake's Arietta" from Korsakoff's "Sne-gourotchka" also gave pleasure. The same composer's "Song of Lehl" revealed a bit of the pianist's exquisite art.

Among four fine songs by Rubinstein (the most Teutonic things on the program), "Zuleika" and "Es Blinkt der Thau" deserved the most commendation. Rachmaninoff's haunting "Oh! Schönes Mädchen" and "Floods of Spring" were also well sung. Tchaikowsky's consummate art as a song composer was disclosed with four songs. Arensky, too, writes excellent vocal music. His "Little Fish's Song" was repeated.

The recital closed with two specimens by Mr. Gabrilowitsch, "Goodbye," a poignant piece of writing, and "To My Beloved," which has a virtuoso-like accompaniment. They were greeted with a storm of applause and "Goodbye" was repeated. The audience was of good size.

B. R.

### Course in Music Appreciation in Schenectady High School Curriculum

SCHENECTADY, N. Y., Nov. 6.—A class in music appreciation, to be conducted by Inez Field Damon, supervisor of music instruction, has been started at the Schenectady High School. The class will be open to the public and is an important movement for the establishment of community music. It is planned to study the development of music, the folk songs of the different nations, the music of the ancient Greeks, Egyptians and Hebrews and the lives and works of the great composers of the past and present. The lectures will be illustrated by the voice, piano and Victrola and reference reading will be given.

W. A. H.

## BOSTON'S PRAISE FOR THE PHILHARMONIC

New York Orchestra Heard with Bauer as Soloist—Reger Variations Well Liked

BOSTON, Nov. 7.—This afternoon the New York Philharmonic Society, Joseph Stransky, conductor, gave a concert in Symphony Hall. Harold Bauer, the soloist, played the Saint-Saëns Piano Concerto No. 4, in C Minor. The orchestral pieces were the "Scheherazade" Suite of Rimsky-Korsakoff; a work new to Boston, "Variations and Fugue on a Theme by Mozart," by Max Reger, and the "Tannhäuser" Overture.

The performances, as well as the program were constantly interesting if one accepts Mr. Stransky's exceedingly ill judged interpretation of the "Tannhäuser" Overture. In this work the tempi were distorted and illogical, so that the piece lacked balance and its just measure of formal proportion. For the rest, music such as that of Rimsky-Korsakoff becomes well a conductor with the instincts for big and striking effects which is certainly one of Mr. Stransky's most important characteristics. The annual visit of this conductor and his orchestra is now a welcome and anticipated event in Boston's musical season. The orchestra has developed greatly during the years of Mr. Stransky's leadership. The ensemble is excellent, and there are many admirable instrumentalists in its ranks. Technically, tonally, whether one agreed or not with all that Mr. Stransky did, the effect was excellent.

The Variations of Reger represent, undoubtedly, the most grateful piece of orchestral music by that composer heard in this city. The theme is that of the A Major Piano Sonata (first movement) of Mozart. The treatment is delightful. The variations are beautifully melodic, the counterpoint is clear and the instrumentation remarkably transparent and never thick and heavy as it is so often with Reger.

Then there were the variations of Saint-Saëns, for the piano concerto is practically a series of the most clever variations and evolutions of a theme which Mr. Bauer played wonderfully. If the concerto is a *jeu d'esprit*, a rejoinder of the wittiest kind to the Lisztians who made much of their systems of evolving a symphonic poem from a single motive, the playing was equally finished, witty, and masterly from any point of view. Seldom in the course of a rarely successful career has Mr. Bauer played as he has played here already at least twice this season. A large audience recalled the soloist and the conductor, and after the performance of Reger's music the orchestra rose to its feet with Mr. Stransky to acknowledge the applause.

O. D.

### Beatrice McCue Makes Début as Choral Conductor

Beatrice McCue, the New York contralto, entered the ranks of choral conductors on the evening of Oct. 27, when she directed Gaul's "Ruth," as given by the Hightstown Choral Society, at Hightstown, N. J., for the benefit of the local fire department. The work was sung before a large assemblage, which thoroughly enjoyed the efforts of the local singers. Miss McCue kept a fine tone balance.

The Brooklyn Society in aid of Poland's Relief has planned a concert to be given at the Academy of Music, Brooklyn, on Sunday evening, Nov. 28. George Dostal, the tenor, will be the principal soloist.

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## MASTERING THE "GRAMMAR" OF MUSIC

### Mme. Trotin Points Analogy with "Other Languages"—An Expert in Solfeggio

It is gradually being realized that the keystone of success, namely, efficiency, depends upon a broad and comprehensive training, intelligently applied. In music perhaps particularly the thoroughly versed artist is being more and more sought after. Knowledge of the immutable laws which obtain in his art makes for increased resourcefulness and ambition; the musician is transformed from a more or less machine-like medium into a penetrant and intelligent interpreter.

Far-sightedness long ago brought Mme. C. Trotin to a realization of the status of things musical. This widely known French specialist in theory believes, among other things, that anyone can play or sing at sight, in tune and in time, if he or she studies solfeggio. To a representative of MUSICAL AMERICA, who visited her in her Carnegie Hall studio, Mme. Trotin expounded some of her views, the result of years of first-hand observation.

"The great complaint of music teachers in our day is a lack of musicianship among students," she declared. "This applies both to instrumental and vocal students, but more especially to the latter. Why should this shortcoming be more in evidence now than it was a decade ago? Because modern music is more difficult to sing than it was at the time of the so-called 'Bel Canto.' Formerly composers wrote the music to fit the singers; to-day, however, vocalists have to adjust themselves to the music. Modern music is hard to sing because of its comparative lack of melody—the voice forming at times a mere obbligato to the orchestral forces, which are given the main musical idea. Frequently the singer is obliged to begin on a note for which no cue is given, and it is hard sometimes to come in on the right beat. The thought of his shortcomings is apt to make him nervous, paralyzing his vocal chords and making errors easily possible. This would not happen if singers were all really musicians."

"To-day a good voice counts for only about one-quarter of success; the other three-quarters consists of mental attributes having nothing to do with the voice itself. I should say that musicianship counts for about one-half. Conductors and choirmasters will not tolerate vocalists who do not sing in time and tune and read at sight with intelligence."

"Singers who cannot pick up a song, read it unaided, learn and interpret it according to their own conception will never exhibit what is known as personality in their work—they will continually reflect the ideas of whoever coached them in that song or rôle. Then, too, how much more intelligent and responsive instrumental students would be, and how much more effectively they would work with their teachers if they were familiar with musical theory, the construction of major and minor scales (which so often remains a puzzle to them), and if they were aware of the modulations and the chords which underlie the piece which they are studying! And memorizing would also be stimulated and facilitated, making for a clearer, more impressive interpretation."

"After all, music, like any other language, has its rules of grammatical construction and spelling, the study of which none may hope to shirk and still speak correctly. Instrumental or vocal teachers are not expected to teach the grammar of music to their pupils any more than a professor of literature is supposed to teach spelling and grammar to his pupils. It is assumed that the latter have informed themselves suf-



Mme. C. Trotin, Noted French Specialist in Solfeggio

ficiently concerning the elements before attempting higher forms. Why, then, should music students be exempt from so reasonable a rule? He who feels that he can be is hampering his teacher and standing in the way of his own progress."

Mme. Trotin's work has been indorsed by such pedagogs and artists as Isidore Luckstone, Elinor Comstock, George Barrère, Herwegh von Ende, Claude Warford, Laura E. Morrill, John Dennis Mehan, Emma Eames, Anna E. Ziegler, Walter S. Young and others.

B. R.

### SOPHIE BRASLAU CHARMS AUDIENCE IN ST. PAUL

Contralto Makes First Appearance There in Recital with Evan Williams—Symphony Concert

ST. PAUL, Nov. 5.—Sophie Braslau, contralto of the Metropolitan Opera Company, is a much-talked-of individual in St. Paul since her first appearance here, made in a joint recital with Evan Williams before the Schubert Club Tuesday night in the People's Church. Three groups of songs exploited a naturally rich and beautiful voice, well developed and easily capable of the sensitive shadings of the true artist. Miss Braslau's rendition of the "Che Caro" aria from Gluck's "Orfeo" gave immediate satisfaction, as did also Schubert's "Rastlose Liebe" and "Erlkönig," but it was the group consisting of Hübner's "J'ai pleuré en rêve," Karganoff's Serenade, Moussourgsky's "Chant Juif" and Artemosky's "Malo Russian Song" that she made her strongest appeal—and wonderfully appealing indeed were the Russian songs.

The demands of the audience were insistent at this point, in recognition of which the singer reappeared and, to her own delightful accompaniment, revealed the temperamental operatic artist in the singing of the "Habanera" from "Carmen." Halsey's "Swedish Love Song," Forsyth's "Life," Coleridge-Taylor's "The Rainbow Child" and Salter's "Come to the Garden, Love," constituted the closing group, "The Rainbow Child" being repeated in response to the unmistakable desire of the audience.

Mr. Williams's admirable contribution to the program consisted of four songs of Hugo Wolf, sung in English; a group by Bartlett, Bond, Neidlinger and Knapp, and another by MacFadyen, Cadman, Hammond and Bruno Huhn. His reception was most cordial. Carl Bernthaler accompanied both singers.



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The second of the series of symphony concerts by the Minneapolis Orchestra, Emil Oberhoffer, conductor, was played Thursday night. The symphony was Borodine's Second in B Minor. Leading up to this were Weingartner's "Merry Overture," Op. 53, and Delius's "A Dance Rhapsody," the latter supposedly played for the first time in America on this occasion. The three numbers furnished a brilliant sequence and the performance was most spirited. Cornelius Van Vliet, the orchestra's leading cellist, was the soloist of the evening and played the Concerto of d'Albert, in C Major, Op. 20, splendidly. His interpretation was broadly comprehensive and delicately refined. An encore number was also played. The last number was the splendidly impressive tone poem "Finlandia," by Sibelius.

F. L. C. B.

### PADEREWSKI IS FIFTY-FIVE

Pianist Spends Birthday in New York—Additions to Polish Fund

Ignace Jan Paderewski, the Polish pianist, was fifty-five years old on Nov. 6. He spent the day at his New York hotel without any special observance. In the evening he dined with his friends, Mr. and Mrs. Ernest Schelling, at their home, 131 East Sixty-sixth Street.

The proceeds of the benefit given on Friday afternoon of last week at the Biltmore Hotel by the Elinor Comstock Music School for the Polish Victims' Relief Fund, the organizer of which is Mr. Paderewski, amounted to \$3,339.75. A

charcoal picture of Mr. Paderewski, drawn by W. T. Benda, sold for \$400, and an autograph letter of Liszt, written to Mrs. Daniel Gregory Mason and donated by her to the fund, sold for \$50. A large number of Mme. Paderewski's "Polish Refugee Dolls" were sold at sums ranging from \$5 to \$15 each.

Donations amounting to \$3,408.11 were received during last week at the office of the Polish Victims' Relief Fund, in the Aolian Building. The total amount thus far received by Frank A. Vanderlip, of the National City Bank, treasurer of the fund, was \$152,700.81. Among last week's contributors was Otto H. Kahn, chairman of the Metropolitan Opera directorate, who gave \$500 to the fund.

Mr. Paderewski will open a three-months' concert tour on Nov. 17 at Pittsfield, Mass.

### A Critic of Maud Powell's Practicing

Maud Powell, the violinist, is a firm believer in constant practice, and in this connection tells an amusing story on herself, which has been going the rounds of the press. She was staying in the summer at a country place. Every morning she went through her customary exercises. Every morning a boy employed about the place "doing chores" passed her open window, and heard her working away at something which in the course of a few days he learned to identify. When he heard her playing it every morning for more than a week he could no longer contain himself, and as he passed the open window he shouted: "Aw, say, can't ye play it yit?"



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## THE RETICENT PAUL KEFER

Modesty of This Noted 'Cellist  
As Encountered in Course of  
an Interview

PAUL KEFER, the French 'cellist, is reputed to be one of the most reticent and unobtrusive of artists. Therefore, a MUSICAL AMERICA interviewer approached him with many misgivings in the office of his manager, Catherine Bamman.

Mr. Kéfer began with a brief autobiography. He was born in Rheims (he would not reveal how many years ago) and had the good fortune to have a mother who was a famous piano teacher and who sent him to the Paris Conservatory to study the 'cello under the best instructors. Fourteen years ago he came to this country, and began by playing at public and private concerts. He appeared as solo 'cellist with the New York Symphony for five years, and played one year with the Metropolitan Opera House orchestra. Last year he was a member of the Trio de Lutèce, with Carlos Salzedo and George Barrère. This season he will again play with that delightful trio. Mr. Kéfer related the foregoing events with a twinkle of humor in his eye. When asked about his plans for the season, he replied: "I have only one plan. To play the 'cello well."

### Enough Mediocre Works

It surprised the writer to find that a musician of Mr. Kéfer's equipment should not have attempted to compose. "We have so many mediocre compositions that I do not care to add to the store," he said modestly. "And there are so many fine ones which are worth a lifetime of study that I am content to interpret well."

His ideas of interpretation are characteristic of himself. "You can learn little from books," he says, "your eyes and your ears are your best means of grasping things. Get your experience from life and use it in your work. Do not accept another's interpretation, however you may like it. Be yourself at any cost."

Mr. Kéfer now ventured a few remarks about the "futuristic" music. "We are not yet in a position to judge it fairly," he said. "I remember distinctly the first time that our orchestra played Debussy in Paris many years ago. We all treated it as a joke. Our conductor cautioned us against a too hasty estimate of a work whose value we could not determine at the time and whose ultimate appeal we were not yet ready to foretell. The only dangers with the modern music is that most people do not like it for itself. They like it simply because it is new and unusual, and they are flattered to be part of a modern 'movement.' And yet, this 'futurist' music has its value. It undoubtedly makes for progress, and progress is the keynote of music in America."

### Advance in Our Music

"I have noticed a tremendous advance in music in this country since I have been here. Fourteen years ago we had only one symphony orchestra giving concerts



Photo by Miahktn

Paul Kéfer, Gifted French 'Cellist

at rare intervals. One week so crowded with musical activities as we have now in the height of the season would have made music-lovers in those days gasp for breath. It is really wonderful, and indicative of the growth of this country in every way." H. B.

### BETTY LEE IN BERGERETTES

Soprano Sings in Benefit for Emergency Fund at Ritz-Carlton

Betty Lee, the dainty singer of folk songs, appeared under the auspices of the Andreas Dippel Concert Bureau on Oct. 27 at the Ritz-Carlton, New York, singing French bergerettes in costume for the French emergency fund. Mrs. Ethelbert Nevin and Anne Morgan were the chairmen of the affair, and among the patronesses were Mrs. Walter Damrosch and Mrs. Charles H. Ditson.

Betty Lee sang at the Vanderbilt Hotel, Nov. 7, in the Sunday night concert. Miss Lee will sing at the Ritz-Carlton on Nov. 15, opening of the French Room, contributing a French song sung in a gown creation by Lady Duff Gordon of the Madame Recamier period.

Laeta Hartley and Randall Hargreaves in Waterbury Concert

Laeta Hartley, pianist, assisted by Randall Hargreaves, basso cantante, was heard in concert at Saint Margaret's School, Waterbury, Conn., on Oct. 27. Miss Hartley's offerings were the Chopin Sonata, Op. 85, Waltz in G Flat and Nocturne, Op. 15, No. 1; "The Two Larks," by Leschetizky; Liszt's "La Campanella" and two Brahms numbers, Rhapsody, Op. 119 and Waltz No. 15. Throughout her program Miss Hartley displayed a fine tone, excellent technique and thorough understanding. Especially brilliant was her playing of the Chopin

Sonata. Mr. Hargreaves sang numbers by Buononcini, Brahms, Bruneau, d'Harlot, Mendelssohn, Peel, Somerville, Foster and Maryon, disclosing a voice of fine quality and interpretative ability of a high order. The accompaniments were ably played by Mrs. Gold.

### SONGS BY GRANADOS ON DE GOGORZA'S PROGRAM

Baritone Offers New York Audience  
Three Engrossing Specimens of the  
Spanish Master's Art

It is always a pleasure to hear Emilio de Gogorza even when, as was the case at his Aeolian Hall recital last Monday afternoon, he does not happen to be in his best voice and offers a generally uninteresting program. So finished an art, such delightful elegance of style, such intelligence, variety and unimpeachable distinction can always be depended upon to offset the effect of temporary shortcomings. As often as one listens to this admirable baritone, one is moved to regret that his concert activities in New York are so very limited. For he is one of those rare artists of whom one never tires.

Mr. de Gogorza showed no outward traces of his recent serious illness on Monday, but he appeared to be suffering from a cold and was at times perceptibly hoarse. Yet he sang everything on his program with all the splendid finish, charm of phrasing and warmth of feeling to which his admirers are accustomed.

The most noteworthy numbers on this program were three extremely engrossing Spanish songs by Granados, inspired by Goya's "El Majó y la Maja"—songs interesting in their force of emotional expression (as in the case of the first, "Ah! Muerte Cruel") or sprightly fancy ("El tra la la y el punteado"). The baritone sang them inspiringly and was constrained to add a fourth by way of encore. He offered also an air from "Iphigénie en Tauride" and a comic song by Monsigny. But he could have found much better things for his American and English group than the songs by Carpenter, Rogers, Homer, Scott and Elgar that he did present. None of them represented its composer at his best. There were also songs by D'Indy, Ropartz and Debussy.

Richard Hageman was the accompanist. H. F. P.

### Changes in Steinert Concerts in New Haven

NEW HAVEN, CONN., Nov. 4.—The management of the Steinert series of concerts has found it imperative to make several changes in regard to artists and dates. Mme. Matzenauer, who was to have given a recital here, Nov. 14, has been forced to change the date to Dec. 14, owing to her appearance at the opening of the Metropolitan Opera House. For the third concert Paderewski has been engaged and for the last, Julia Culp, taking the place of Mme. Van Endert. A. T.

Costly furs and gowns belonging to the estate of Mme. Lillian Nordica are to be sold to pay the expenses of administering the estate. The furs are said to be valued at \$30,000 and some of the gowns are reported to have cost from \$5,000 to \$12,000 each.

## VOCAL "ALLIES" IN FRANCO-RUSSE EVENT

Marguerite Bériza, Mr. D'Agarioff  
and Russian Symphony Join  
Forces in Concert

Marguerite Bériza, the French operatic soprano, and Genia D'Agarioff, a Russian baritone, gave a recital in Aeolian Hall on Nov. 5, being heard by a good-sized audience. They had the assistance of the Russian Symphony Orchestra, under Modest Altschuler's baton. The concert opened with excerpts from "Boris," adapted for concert by Mr. Altschuler. Mr. D'Agarioff sang in Russian three of Boris's arias, appearing in costume. He disclosed a rather small baritone voice, which he makes the most of, and a good deal of histrionic ability. Despite his youth, this artist presented an affecting and deeply felt picture of the remorse-tortured Czar. He was warmly applauded.

Mme. Bériza confined her offerings largely to French songs, which she sings charmingly. Debussy was represented with an aria from that astonishingly fine student cantata, "L'enfant Prodigue," and the delicious and elusive "Fanchettes." Three songs by Rummel were also delightfully done. The soprano essayed Liza Lehmann's "Magdalen at Michael's Gate" in English, but it was rather difficult to understand her pronunciation. Her other numbers were a song by Sibilla and "Deux Chansons Bohémiennes" of Dvorak. An encore was given. She was assisted by that superlatively fine accompanist, Camille Decreus.

Mr. Altschuler played the Harvester's Song from "Prince Igor" among the purely orchestral numbers. Indubitably it is music of the soil, based, it seems, upon a genuine Russian folk song. The scoring is excellent. The "Indian Song" from Rimsky Korsakoff's "Sadko" (arranged by this conductor) is pretty stuff, although hardly Indian in any sense. It was repeated.

The last scene from the last act of Tchaikovsky's "Eugene Onegin" closed the concert. It is a duo and was sung finely by Mme. Bériza and Mr. D'Agarioff, assisted by the orchestra. Mme. Bériza also appeared in appropriate costume. B. R.

Frances Pelton-Jones, a musician and concert singer, has instituted a suit for \$25,000 damages against Simon Wolff, the possessor of an automobile, which, on July 25 last, she says, collided with an automobile in which she was riding on Long Island. She states that her left leg was broken and her engagements seriously interfered with.

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### TRIO FOSTERS LOVE OF CHAMBER MUSIC IN MAINE CITIES



The B. E. N. Trio: Francis Eldridge, 'Cellist; Gwendoline Barnes, Violinist, and Mrs. Neil Newman, Accompanist

BANGOR, ME., Nov. 2.—A local organization, which during the last two seasons has achieved considerable prominence, and one of which the Queen City is justly proud, is the B. E. N. Trio, composed of Gwendoline Barnes, violinist; Frances Eldridge, 'cellist, and Mrs. Neil Newman, accompanist and manager. All are accomplished soloists. Miss Barnes studied violin under Mary C. Weston and Horace M. Pullen, conductor of the Bangor Symphony Orchestra, and later under Walter Loud of Boston. She is a member of the Bangor Symphony.

Miss Eldridge started her musical career as a pianist, working for many years under direction of Harriet L. Stewart, of this city and later with Mrs. David Mannes. She took up 'cello with Adelbert W. Sprague, the well-known conductor of this city, and later for four years, while a student at Mount Holyoke College, with Arnold R. Janser. Miss Eldridge is also a member of the Bangor Orchestra.

Mrs. Newman, an accompanist of unusual ability, received her instruction from Abbie N. Garland of the Bangor Piano School. She is also local accompanist of the Bangor Festival Chorus.

During the past seasons the Trio has appeared in numerous recitals in this city and vicinity and has toured the State. So far as is known, this is the

only organization of its kind east of Portland. Its repertoire embraces works of widely divergent schools. Last season was a busy one for the Trio, but the outlook this season is still more promising. It may be mentioned in passing that the artists are all Americans. J. L. B.

### WILMINGTON LOSES ITS OPERA

Theater Too Small for Rabinoff Forces  
—Stokowski Offers Novelties

WILMINGTON, DEL., Nov. 1.—Musical Wilmington was elated this week by the announcement that the Boston Opera Company was coming to the Playhouse for a series of performances, then cast down by the subsequent statement that owing to the small size of the Playhouse the series had been rendered impossible. The sum of \$4,000 was guaranteed by John J. Rascob, financial representative of the du Ponts, and even more was offered by individuals. But the seating capacity of the Playhouse, and moreover the small size of the stage, would not permit of a profitable venture.

Nevertheless there was encouragement in the announcement of the program for the first concert of the Philadelphia Symphony Orchestra, accompanied by the further announcement that four concerts instead of two were to be given. The dates of these four concerts are: Nov. 15, Dec. 13, Jan. 17 and Feb. 14. It was announced that the first concert program would include three Gretry numbers played for the first time in America. These are: "Cephale et Procris"; Menuetto, "Los Nymphes de Diane"; Gigue, "Diana."

T. C. H.

### TO SING BARTLETT CANTATA

His "Autumn Violets" with Orchestra  
for First Time

Proof of the fact that native composers of ability are not unhonored in their own land is given in the selection of Homer N. Bartlett's short cantata for women's voices, "Autumn Violets," as a test piece for the Eistedfodd at the exposition on the Pacific Coast last July. This work, which was published more than a decade ago, was sung before the judges by every chorus that competed. The winning chorus, the Chicago Choral Union, Hugh Owen, conductor, is to produce it on Nov. 22 in Chicago assisted by the Chicago Symphony Orchestra. Though the work has appeared again and again on the program of choral societies throughout the country this will be the first time that it will be sung with orchestra, and for the occasion Mr. Bartlett is scoring it at the present time.

Another Bartlett work which has had notable success recently is his Festival Hymn for organ, which John Philip Sousa has admired so much that he had arranged it for band and has played in many of his concerts during the last few months.

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*Bart Wirtz*

### MILWAUKEE FACULTY CONCERT

Cadman Trio Played by Teachers of  
Wisconsin Conservatory

MILWAUKEE, WIS., Oct. 30.—Members of the Wisconsin Conservatory of music faculty gave an interesting concert at the Pabst Theater, on Thursday evening, before a large audience. The concert was given under the auspices of the English Evangelical Church of the Reformation. The most striking number of the evening was Charles Wakefield Cadman's trio for violin, piano and 'cello, which was played by the Dvorak trio, an admirable ensemble composed of Pearl Brice, violinist, Winogene Hewitt, pianist, and Grace Hill, 'cellist. The composition, which was heard here for the first time, was well played and captivated the audience.

Frank Olin Thompson, assistant director of the conservatory, gave a fine performance of the Schulz-Evler arrangement of the Strauss "Blue Danube" Waltz, and Catherine Clarke, contralto, charmed the hearers in a group of well chosen songs. Pearl Koepke, violinist, exhibited pronounced natural talent. Hugo Goodwin, organist, and Clementine Malek, soprano, were others who added to the value of the concert.

J. E. M.

Overflowing Audience for John McCormack in Hartford

HARTFORD, CONN., Nov. 2.—John McCormack appeared in a song recital at Parsons Theater Friday evening. The house was sold out, some of the audience were seated on the stage and more than 100 stood throughout the evening. Mr. McCormack was assisted by Donald MacBeath, violinist, and Edwin Schneider at the piano. The tenor was obliged to sing numerous encores.

T. E. C.

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Boise, Idaho, Oct. 26, 1915.

### TWO OMAHA CONCERTS

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OMAHA, NEB., Oct. 30.—Beulah Dale Turner, in a song recital at the Y. W. C. A. Auditorium, furnished an important musical event in recent local activities. This petite soprano, thoroughly artistic in all her work, presented an extremely interesting and well arranged program in the interpretation of which she delighted a large and enthusiastic audience. Mme. August Borglum officiated at the piano with faultless pianism.

Another significant local event was the first of a series of Sunday afternoon musicales at the Omaha Conservatory of Music, on which occasion Irene Coesfeld, Geneva Foresman, Katherine Bauder, Arthur Rouner, H. A. Salisbury and William Hunt reflected favorably the work of their teacher, Patrick O'Neil. They were assisted by Anetta Evans, pianist, and Gertrude Marks, reader; while Bertha Clark presided at the piano.

E. L. W.

Mr. Meyn and Assistants in Brahms  
Program at MacDowell Club

Heinrich Meyn, baritone, assisted by Leontine de Ahna, contralto, and Aurelio Giorni, pianist, presented a Brahms program at the MacDowell Club of New York on Election Day. The song cycle, "Magelone," made up the major part of the program. It was finely sung. A short group of piano solos for the piano preceded the cycle.

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## J. A. CARPENTER AS MUSICAL HUMORIST

### Damrosch Gives Chicagoan's "Adventures in Perambulator" New York Premiere

John Alden Carpenter's suite, "Adventures in a Perambulator," was heard for the first time in New York on Friday afternoon of last week, when it was produced by the New York Symphony Orchestra under Walter Damrosch's baton. Frederick Stock played the work twice in Chicago and these performances called forth enthusiastic critical comment.

It is program music pure and simple, and as such is extremely ingenious. The composer of "Gitanjali" set out with an idea of distinct novelty—the big world through a baby's vision. Consider the various movements, entitled respectively, "En Voiture," "Policeman," "Hurdy-Gurdy," "The Lake," "Dogs," "Dreams." Mr. Carpenter has gone about painting these pictures in an ambitious manner and has succeeded in writing music that is decidedly diverting and colorful. The score is a big one, calling for full orchestral battalion, flanked with an extra heavy complement of percussion instruments.

Belioz himself was rarely more realistic. In "Hurdy-Gurdy" crop out a few of the popular tunes of yesterday—in "Dogs" the fiddles pizzicato, oboes, tuba and others endeavor inspiredly to imitate the yelps, barks and bayings of canines large and small. It is all cleverly done, the hand is deft and invari-

ably sure. In fact, what compels instant admiration is Mr. Carpenter's fine craftsmanship, evident in every page of the ponderous score.

Forceful, colorful, plangent as the work is, its idiom is not a personal one; it is almost wholly that of the school of France. The music is a queer hybrid of Debussy, Charpentier, Strauss, Ravel, even Puccini. "The Lake" leans altogether on Debussy; "The Policeman," "blue, fearful, fascinating!" is typified with a thumping march rhythm and later his less impregnable side (known well to the baby's nurse) is painted by solo bassoon. Act two of "Bohème" is momentarily recalled by a vinegary stopped trumpet passage.

"Hurdy-Gurdy" is intentionally devoid of higher speech—its appeal is avowedly superficial. "En Voiture" has movements of real beauty. So has "Dreams." The opening of the first-named is felicitous, the handling throughout strong and cunning. "Dreams" has an appealing lullaby set off piquantly by the "perambulator motive," heard in syncopated lilt from celesta and piano.

Muted horns and trumpets, tambourine, celesta and the rest of the modern orchestra's treasured effects are used prodigally by Mr. Carpenter. He employs the xylophone to advantage in "Hurdy-Gurdy." This composer knows the modern orchestra from beginning to end; but seemingly he never forgets Debussy. Some might claim that a more fitting medium for the expression of a baby's naïveté and wonder and delicate mental confusion would have been the orchestra which Wagner employed for

his "Siegfried Idyl." Mr. Carpenter, however, chose to follow the example set by Strauss in the "Domestic Symphony," the idea of which is the only one at all akin to that of this American work that the writer remembers. Time will tell whether he chose the worthier model. The score, through its very complexity, however, demonstrated that Mr. Carpenter's technique is equal to that of all but a few contemporaries. Let the importance of this factor not be underestimated.

Mr. Damrosch led his orchestra through a splendid performance of this taxing music. Applause was none too warm, although the big audience found diversion and entertainment in the American's score. The composer was in the audience, and, at the conclusion of his score, was obliged to take the platform several times.

Frieda Hempel, the famous soprano, was the soloist. She sang charmingly an air from Mozart's "Il Re Pastore" (with violin obbligato by Concertmaster Saslavsky), the "Slumber Song" from "Dinorah" and Strauss's beloved "Blue Danube" waltz. The last-named was warmly and insistently applauded. The other numbers were Debussy's Prelude to "L'après midi d'un faune" (many must have remarked the resemblance which the "lake" number by Carpenter occasionally bears to this) and the Weber "Oberon" overture, both of which were well played. B. R.

Opinions of other New York critics on the performance of "Adventures in a Perambulator":

It delighted and amused a large audience and gave a convincing showing of the originality and skill of a talented American composer whose work has not been widely known here. With all its exuberant fancy and ingenuity there is something also of distinction in this music.—Mr. Aldrich in *The Times*.

The work is worthy of a second hearing. . . . It seemed to me yesterday to be the composition of a very talented musician, but not consistent throughout.—Mr. Halpern in the *Staats-Zeitung*.

It is a charming suite, replete in real humor, full of fancy and having moments of gentle lyric beauty. . . . And what is perhaps best of all, the composition as a whole is musical and reaches its ends by legitimate means. It was admirably played.—Mr. Henderson in *The Sun*.

A thoroughly ingenious and well-contrived scheme for musical pleasantry and carried out with lively fancy, rare skill and real humor.—Mr. Krehbiel in *The Tribune*.

No American work has been found so amusing and at the same time so musical in a long time.—Mr. Ziegler in *The Herald*.

### JENNY DUFU ADMIRED IN AN ATLANTA RECITAL

Soprano Opens Alkahest Lyceum Series  
—Two Other Vocal Recitals Given  
in Busy Musical Week

ATLANTA, GA., Nov. 4.—The week has been a notable one musically for Atlanta, witnessing, in addition to the usual weekly concerts, a song recital by Jennie Dufau, another by Etherington Harrower, baritone, and still another by Mme. Emma Van de Zande, Belgian contralto.

Miss Dufau's recital was given at the Auditorium as the first of a series offered by the Alkahest Lyceum System through Russell Bridges. Miss Dufau proved herself mistress of both simple and brilliant music. She sang a series of German songs, an aria from "Traviata" and the Ambrose Thomas Polonaise from "Mignon." On her program, also, were three American compositions, an Irish love song and the touching Scotch air, "Loch Lomond." There were many who regretted that Miss Dufau's accompanist, Charles Lurvey, did not have an opportunity in a solo.

Etherington Harrower's recital was given at the Georgian Terrace, under the auspices of a committee of which Mrs. Albert Thornton, Jr., was chairman. His program was made up largely of ballads in English, Italian, French and German. Assisting artists were Miss Bonnell, violinist; Lucy Mathis, pianist, and Rose Pringle Smith, who played Miss Bonnell's accompaniments.

### Rain Song By CARL HAHN

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The Georgian Terrace also was the scene of Mme. Van de Zande's recital. Mrs. W. J. Morrison, pianist, was assisting artist. Eda Bartholomew was Mme. Van de Zande's accompanist.

Interest was added to the free organ recital given Sunday by Charles A. Sheldon, Jr., under the auspices of the Atlanta Music Festival Association, by the appearance of Genevieve Voorhees, violinist, assisted by Ethel Bayer, accompanist. Miss Voorhees's playing of Hubay's "Hungarian Czardas" brought much applause. Mr. Sheldon was especially effective in the movements from the Dvorak "New World" Symphony.

L. K. S.

Mrs. Edward A. MacDowell, widow of the famous composer, pleased a large audience at the Y. W. C. A., New Britain, Conn., on Oct. 27. She played a number of her husband's works. The proceeds of the concert are for a fund she is raising to build a MacDowell monument.

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## YVONNE DE TRÉVILLE IN BUFFALO RECITAL

Soprano Delights Her Audience by Artistic Delivery of Her Unique and Exacting Program

BUFFALO, Nov. 4.—A charming recital program of much artistic worth entitled "Three Centuries of Prime Donne" was given in the Twentieth Century Hall the evening of Nov. 3 by Yvonne de Tréville, coloratura soprano, before a good-sized, enthusiastic audience. In the arrangement of her program numbers Miss de Tréville revealed a keen sense of artistic values and in its execution an excellent knowledge of the demands of the varying range of musical styles it represented. In addition the atmosphere of the periods represented was enhanced by the change of costumes made by the singer and her accompanist and a pretty stage setting.

In the coloratura numbers Miss de Tréville made some dazzling effects, but her greatest appeal was in the songs that gave her an opportunity to display the warmth and color of her low and medium tones, which are unusual in singers of her genre. The Swedish folk songs of the Jenny Lind period were sung with great charm and intelligence. In the third and modern part of her program, "Depuis le Jour" from Charpentier's "Louise," "Thistledown," by Cadman, and "Spring," by Frances Wyman (the two latter dedicated to Miss de Tréville), were especially praiseworthy. She was recalled many times and sang several encore numbers, chief in charm being Gounod's "Sing, Smile, Slumber" and "The Last Rose of Summer," which latter number gave the singer an opportunity to further display her musical versatility in the harp accompaniment she played for it. Comprehensive and correct enunciation in English, French and German is another of Miss de Tréville's valuable assets.

Florence McMillan is a worthy co-worker of the singer, her support at the piano being adequate and musical throughout the program. Admirable flute obbligatos were played by August Rodeman, a local musician.

During the week she was in town Miss de Tréville was the recipient of considerable social attention. Dinners and teas were given for her by her hostess, Mrs. Chauncey Hamlin, Mrs. George Birge, Mme. Humphrey and others, besides functions at the Twentieth Century and Garret clubs.

A concert given by the J. N. Adam Co., Oct. 28, enlisted the services of Amy Ellerman, contralto, and Calvin Cox, tenor, of New York, and Warren Case, a local pianist. Miss Ellerman and Mr. Cox made a fine impression by some excellent singing both in duet and solo numbers and were obliged to add encores. Mr. Case, whose talent is of a superior order, was heartily applauded for his share in the program. Emma Crowe played the accompaniments very well indeed.

F. H. H.

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## Noted Boston Artists to Join Forces



Heinrich Gebhard, Pianist, and  
Harriet Sterling Hemenway  
Contralto



BOSTON, Nov. 1.—Two noted Boston artists, both of whom have large followings in New England, have decided to join artistic forces. They are Harriet Sterling Hemenway, contralto, and Heinrich Gebhard, pianist, and they will appear on Thursday afternoon, Dec.

9, in Jordan Hall. As the annual recital of each artist is always anticipated with pleasure here, the combined talents on one program will prove a most interesting affair. Harris S. Shaw will play the piano accompaniments for Mrs. Hemenway's songs. W. H. L.

### WICHITA FESTIVAL POSSIBLE

Prospects Fair for May Event with New York Symphony and Hofmann

WICHITA, KAN., Nov. 4.—As representative of the New York Symphony Orchestra, W. Spencer Jones has been in Wichita investigating conditions for a possible music festival next May. His offerings include the orchestra, and Josef Hofmann as soloist. The date will be May 4 if the project goes through.

E. B. Gordon of Winfield is to give at Southwestern College a course in community music and drama, the motive of which is to impress the necessity of intelligent recreation and to emphasize the importance of music and drama as social forces. Since Southwestern is a church school, such a course would appear to denote the tendency of the times, and for this reason is of importance in the effect on Kansas music.

The Boston English Opera Company gave "The Bohemian Girl" to a packed house on the afternoon and evening of Oct. 30 at the new Crawford Theater. The principals sang artistically and the chorus was also good.

The city of Hutchinson began its musical season with a recital by Fritz Kreisler. Needless to remark, the audience manifested ardent enthusiasm. The Wichita Chorus inaugurated its course with a concert, in which it was assisted by the Brick Church Choir Quartet. This, the first of the "all-American" concerts, proved a pronounced success.

K. E.

### A MUSICAL ALABAMA CITY

Dothan Prominent Among Smaller Towns of the State

DOOTHAN, ALA., Nov. 4.—This is one of the most flourishing little towns of Southern Alabama, and boasts a goodly number of music-lovers. Last Saturday a recital was given under the direction of Mrs. Lila Edwards Harper, assisted by Miss Watson and Margaret Tutwiler. Perhaps the most interesting number on the program was the reading of "The Soul of the Violin," by Miss Watson, with piano accompaniment by Mrs. Harper, and violin obligato by Miss Tutwiler. Mrs. Harper is in charge of the piano department of the local school, and gives these recitals at least once a month. They are heard by appreciative audiences.

The Harmony Club held its last meeting with Lucille Bell on Thursday afternoon. The subject was Charles Wakefield Cadman. Works in several forms from his pen were given by Meses. J. B. Martin, Marie Harrison, R. T. Dickey, Baker, Chaeirs and Strickland, Misses Sallie Belle Cooper and Helen Carter.

The St. Cecilia Club held its meeting with Mrs. Eric Gellerstedt on the same afternoon. The topic for the next few weeks will be French music. On this occasion modern French opera was discussed. The participants were Meses. Ethel Williams, Eric Gellerstedt, W. R. Forrester, E. N. Passmore, Misses Sue Stapleton and Elsa Mae Roland. The leader of the afternoon's study was Mrs. Fred Hollis.

J. P. M.

## AMATO SINGS TO 4000 IN ANN ARBOR RECITAL

Baritone's Great Popularity in the University City Once More Demonstrated—Faculty Concerts

ANN ARBOR, MICH., Nov. 1.—Pasquale Amato, the distinguished baritone of the Metropolitan Opera Company, inaugurated Ann Arbor's thirty-seventh annual Choral Union and May Festival recital and concert series last Tuesday evening, when he made his third appearance in the University City.

It was his first appearance here, however, in recital, for his other appearances have been as a May Festival star. His splendid work on this occasion, however, proved conclusively that he is a master of this particular field of music. The ovations which he had won on his previous appearances were duplicated. His masterful interpretations and the definiteness with which he expressed the finer subtleties of a composition, together with his unassuming and manly stage presence and dignified poise, added greatly to the attractiveness of his vocal efforts. He was particularly happy in his English and Italian numbers. Encores were demanded at every possible opportunity.

Mr. Amato sang before an audience of more than 4000 persons—one of the largest musical audiences ever assembled in Ann Arbor save at the May Festivals.

The series of complimentary concerts offered by the faculty of the University School of Music, which proved so popular last season, is being attended this year with even greater popularity. Three programs have been given so far and audiences of more than 3000 have been present on each occasion.

The first recital, on Oct. 7, was given by Albert Lockwood, head of the piano department, who has resumed his duties at the School of Music after a year's leave of absence; Leonora Allen, soprano, who has become a member of the vocal faculty as an associate to Theodore Harrison, and Samuel P. Lockwood, head of the violin department. Accompaniments were played by Mrs. George B. Rhead and Frances L. Hamilton, of the piano faculty.

On Oct. 14, at the second concert, Earl V. Moore, head of the organ department and university organist, was heard, as was also Ada Grace Johnson, of the vocal faculty. On Oct. 21, Nora Crane Hunt of the vocal faculty, and Samuel P. Lockwood and Albert Lockwood, heads of the violin and piano departments respectively, were heard.

The University Choral Union, a students' chorus of more than 300 voices, which takes part in several of the May Festival programs, has been organized for the year under the direction of Director Stanley. "Elijah" will be given at the Thursday evening concert, but the work for the Saturday evening program has not yet been definitely decided upon.

C. A. S.

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## MUSIC'S PLACE IN STAMFORD SCHOOLS

### Thorough Course of Study Offered —Credits Given—Provisions for Outside Work

At a recent meeting of the Woman's Club of Stamford, Conn., Clayton E. Hotchkiss, supervisor of music in the Stamford public schools, delivered an address on the conditions governing this branch of instruction in the elementary and high schools. He said, in part:

"A course such as we have in our grammar schools, merging into such a course as we are inaugurating in our High School, will do more for the uplift of the best music in Stamford than any other force I know of."

"When our boys and girls leave the grammar schools, they should have the following music equipment: First, a thorough knowledge of the signs and symbols of music notation and their application to the reading and singing of music; second, a certain amount of voice drill or culture; third, some appreciation of good music and a knowledge of the works of some of the great composers."

"For those who go on to High School, nothing more is done in a majority of schools, aside from chorus singing. There is a strong feeling among music educators that this is a mistake. A large number of colleges and universities are offering courses in advanced music and one would naturally expect some sort of course in the secondary schools."

"The greatest obstacle to the development of such a course has been the prevalent lack of credit for the work done. However, the fact that the College Entrance Examination Board has unanimously decided to grant entrance credit for music has given some impetus to work in high schools."

"The requirements adopted by the examination board over the following subjects: Musical Appreciation, Harmony, Counterpoint, Piano, Voice, Violin."

"The Stamford school system was one of the first to adopt a thorough and practical course in its graded schools. And so to-day, to keep pace with the progress made, we are offering a four-year course in our High School, giving adequate credits."

#### Four-Year High School Course

"The course is as follows: First year, Elementary Harmony; second year, Advanced Harmony; third year, Music Appreciation and Voice Culture; fourth year, Music History and Voice Culture. In addition to this, we shall have the weekly chorus periods, when every student has an opportunity to enjoy singing. While the course I have outlined is elective, and primarily for those who are doing outside work in music, it will still be attractive to any student who likes the subject and desires to learn more about it."

"Now a word about outside work in instrumental and vocal music. It is safe to say that two-thirds of the boys and girls entering our High School have had a year or more study of music in some form with outside instructors. And it is also safe to say that the majority of these boys and girls discontinue this work on their entrance into High School. The reason for this is, of course, 'lack of time,' because of the outside work necessary to keep up with the studies pursued. It is a regrettable fact that these boys and girls are obliged to give up the study of music at this, the most crucial and impressionable time of their lives, and pursue the study of a dead language or some higher form of mathematics, especially those who do not in-

tend to go to college. One educator, who knows the value of the proper study of music, recently remarked that he would be willing to substitute a course in music for algebra, for he himself had often longed for more musical knowledge and he had never solved a problem in life by algebra since his school days."

#### Allowing Credits

"And so the claim is rightly made that credit should be allowed for outside work in practical music. If this were done—and it is being done in a few schools—we would find that more boys and girls would continue their study of the voice, piano, violin or some other instrument to the increased good in their own lives and to the happiness of those about them."

"The music advisory board of the New England Educational League has prepared a plan for crediting outside music study which is complete and thoroughly practical. You can readily see what an influence the adoption of such a plan would have upon the quality and kind of instruction given and the ability and preparation of the teachers themselves."

#### MRS. BEACH AT SALT LAKE

##### Her Music Offered in Concert—Honor Guest at Two Functions

SALT LAKE CITY, UTAH, Oct. 26.—America's famous woman composer-pianist, Mrs. H. H. A. Beach, assisted by Fernanda Pratt, contralto, was heard in concert last evening at the ballroom of the Hotel Utah, as the first event of the artist concert series to be conducted during the coming season under the direction of Fred C. Graham.

Mrs. Beach afforded her audience a rare interpretation of her own compositions. She was ably assisted by Miss Pratt, contralto, who lent warmth and dignity to her interpretations. The program included the following Beach works:

Piano—"Les Reves de Colombine," "Le Fée de la Fontaine," "Le Prince Gracieux," "Valse Amoureuse," "Sous les Etoiles," "Danse d'Arlequin," Mrs. Beach. Songs—"Ah, Love But a Day," "Grossmutterchen," "Scottish Cradle Song," "Good Morning," "My Star," "The Thrush," Miss Pratt. Piano—"Scottish Legend," "Phantoms," "Fireflies," "Gavotte Fantastique," Mrs. Beach.

Following the program, a reception was held, giving those present an opportunity to meet the distinguished musicians. An informal tea was given them on the afternoon of Oct. 23 by the Ladies' Literary Club, the patrons for which included many prominent persons of the city. Z. A. S.

#### WINS NASHVILLE HEARERS

##### Frances Ingram, of Chicago Opera, at Her Best in Recital

NASHVILLE, TENN., Oct. 30.—Frances Ingram, the American contralto, member of the Chicago Grand Opera Association, gave a song recital at the Ward-Belmont Auditorium last Monday evening, and scored a remarkable success. She was in superb vocal condition and her audience, which filled the hall, was in a responsive mood.

Miss Ingram captivated her hearers not only with her eminent musical attainments, but also with her charming personality. In her five groups of songs, which embraced selections from the old Italian, French, German and modern English and American schools, she was ever the faithful exponent and the fine delineative artist. She made her greatest success, perhaps, with Salter's "Cry of Rachel" and Gertrude Ross's "Peace" and with two encores, "That Sweet Story of Old" and "Dawn in the Desert."

##### Louisville Finds Fault with Farrar's "Carmen" Film

LOUISVILLE, KY., Nov. 1.—The Lasky-Farrar "Carmen" films were shown at the Majestic Theater for four days of last week to immense crowds. They were given to an accompaniment of non-descript piano music, with the aid of a local cabaret singer, who sang at the wrong time the Toreador's Song. The impression prevailed that the films were very beautiful, and, in the main, well

acted, although the scenario had only occasionally the spirit of the Merrimée story. Of Miss Farrar's acting, much can be said in praise, but much also in blame. That she is at no time the Spanish gypsy (as is Maria Gay), but always a beautiful imitation, is perhaps the worst fault, from the standpoint of art. Then, there were times when her work seemed to be lowered for the purpose of thrilling the less intellectual spectators, in place of maintaining the higher standard expected from an artist of this rank. H. P.

#### OPEN WASHINGTON SERIES

##### De Gogorza and Christine Miller in First of T. Arthur Smith's Concerts

WASHINGTON, D. C., Oct. 30.—The "Ten-Star Series," under the management of T. Arthur Smith, opened yesterday at the National Theater, with a large audience to hear Emilio de Gogorza, baritone, and Christine Miller, contralto. They gave a delightful recital. Mr. de Gogorza offered a group by Enrique Granados, another by modern French composers and a third of English ballads, all of which brought out the rich quality of his voice in a way that charmed. Miss Miller was equally pleasing in her German and in her English songs, giving to each one its particular spirit. Both artists were compelled to respond to encores. The duet, "La ci darem," from "Don Giovanni," made an effective opening number.

The Library of Congress has opened

its weekly concerts by local and visiting artists. While these are primarily intended for the blind of the city, the general public is also enabled to benefit by them. The first concert was offered by Ruth Jones, cello; Adele Robinson, piano, and Elsa Raner, violin. The trio numbers, the *Allegro* of the Beethoven Trio, No. 1; "Declaration of Love," Raff; "Slumber Song," Eppinger; "Panquita," Robyn; Largo, Handel, and Hungarian March, Liszt, were especially well played, and the solo abilities of this group of players, who have styled themselves in their concerted work as the Chaminade Trio, are of a high order. W. H.

##### Bispham Presents "Adelaide" in Hartford

HARTFORD, CONN., Nov. 2.—David Bispham and his supporting company presented at Parsons Theater, on Thursday evening, a double bill, consisting of "The Rehearsal" and "Adelaide," in the latter of which Mr. Bispham appeared in the character of Beethoven. The company includes Marie Narelle, Idelle Patterson, Graham Harris, violinist, and Kathleen Coman, pianist. The audience was not large, but it was highly appreciative. T. E. C.

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BUFFALO EVENING TIMES, Oct. 29, 1915.

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## VIOLINISTS "MADE IN AMERICA" IN KRIENS CLASS



The Violin Class of Christiaan Kriens, at Its Recent Recital, Left to Right: Katherine Stang, Constance Atwood, Pauline Gaines, Master Kurt Dieterle, Master Joseph Mach, Lloyd Kroenlein, Charles Gesser, Master John Shanahan, Charles R. Wolf, Lucile Folsom, Harpist; Elizabeth O'Neill, Marion Lowell, Hester van Arsdale, Miss Dierks, Harpist; Mrs. Edmund Thiele, Belle Ross, Master Robert Broome, F. A. Klokow, Helen Williams, Eunice Watson, Sarah Fischer, Violet Kish, Salomon Locker

AN impressive recital, given recently at the Park Avenue Presbyterian Church, New York, by the pupils of the violin class of Christiaan Kriens, served to show what can be done in America in the way of training young students to

be proficient performers. A splendid showing was made by the various pupils, in fact more than one of them gave great promise of greater things in the concert world. The program, besides classics, was made up of many compo-

sitions by modern composers, including Mr. Kriens's own "Dance of the Old Queen," "The Babbling Brook," "Sons du Soir" from his successful suite, "In Holland," "Old Court Dance," "Romance," "Berceuse Hollandaise," and

the original and melodic "Villanelle." This class must not be confounded with the Kriens Symphony Club, which is a school for orchestral players, and for the study of the higher forms of orchestral music.

### TO TAX CAMPANINI'S STARS

Government to Collect One Per Cent of Opera Singers' Incomes

CHICAGO, ILL., Oct. 29.—The Chicago Journal says to-day: "Grand opera singers, who will enjoy a golden harvest in Chicago the coming opera season, will have to pay Uncle Sam 1 per cent of their income. The internal revenue collectors are making arrangements to facilitate the payments with the co-operation of the Chicago Opera Association. In order that none of the roster of artists gathered from the trenches of Europe and elsewhere may misunderstand, the management is preparing to have the government regulations on income tax printed in the various languages of the singers."

One officer of the association estimated that from his information, which was necessarily not complete, about ninety per cent of the singers failed to file any schedule of their incomes in 1913 and 1914. The government, so it is said, will make an effort to collect the taxes due

it on seasons that have not yet been paid. The government has ruled that the tax from singers must be collected at the source, and, consequently, looks to the management as the "withholding agency."

### Associated with Nordica in Her Boston Début

BOSTON, Oct. 30.—It is not generally known that Isabelle Stone, who has a managerial bureau in this city, was one of the early associates of Lillian Nordica, when that famous singer first made her public appearance in Boston some forty years ago. Miss Stone was also a soloist with Gilmore's Band, and later on joined the Patti Concert Company. P. S. Gilmore and Mme. Nordica are now gone, but Miss Stone is still an active figure in the musical world, her time being devoted chiefly to the Boston Bureau of Music.

### Educational Chamber Music Society Opens Third Season

The first of the season's concerts given by the Educational Chamber Music Society in the Straus Auditorium, New York, brought an attractive program of works by Mendelssohn, Haydn and Dvorak. This concert opened the third season of this society, which is directed by Modest Altschuler and was founded by Leo Levy. Besides Mr. Altschuler, the participants were Michael Gusikoff, first violin; Mitchel Bernstein, second violin; Jacob Altschuler, viola, and Leo Levy, who presided at the piano. The nominal admission charge enabled a goodly number of music lovers to enjoy the event.

A Source of Great Inspiration  
To the Editor of MUSICAL AMERICA:

I have been a reader of MUSICAL AMERICA for several years and it has been a source of great inspiration to me in my work as leading soprano in St. Clement's Church in this city.

Cordially yours,  
(Miss) CONSTANCE PATEMAN.  
El Paso, Tex., Oct. 25, 1915.

### OPENS BINGHAMTON SERIES

One Thousand Attend Fine Concert Under C. G. Smythe's Direction

BINGHAMTON, N. Y., Nov. 2.—The auditorium of the new million-dollar High School, which has a seating capacity of over 1500, was formally opened on Oct. 28 with a concert, under the direction of Carroll G. Smythe. The artists were Lenora Sparkes, soprano of the Metropolitan Opera House; William C. Stickles, pianist-composer, and Cecil D. Mastin, baritone. The event proved hugely successful, being attended by about a thousand persons.

Mr. Smythe has associated himself

here with C. D. Mastin, and they have organized a bureau, which is associated with the Metropolitan Concert Bureau. Under their auspices monthly concerts by noted artists will be given at popular prices. For the next concert, on Nov. 22, the following artists are announced: Allen Hinckley, bass-baritone, formerly of the Metropolitan Opera; James Liebling, 'cellist; Mary Wall, harpist, and Earl La Ross, pianist. Mme. Galski will come in January, and in February, Ossip Gabrilowitsch and Mme. Gabrilowitsch.

A new symphony by Paul Büttner is to have its first performance at one of the Gewandhaus concerts in Leipzig in January.

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## NEW MUSIC—VOCAL AND INSTRUMENTAL

COMBINING his distinguished ability as a pedagogue with his creative gifts, Albert von Doenhoff has published, through the house of Schirmer, a number of études for his instrument, the piano, which must be considered important additions to the literature.\*

A set of "Three Modern Piano Etudes" reveals Mr. von Doenhoff in a most interesting light. There he has sought to aid the pianist who has to prepare the masterpieces of the great composers of the past by working out some of the big problems for him. The first étude, in F, concerns itself with the business of playing groups of sixteenth notes in both hands with melodic accents on the unaccented parts of the measure, as in the case, for example, of the "Paganini" section in Schumann's "Carneval." Mr. von Doenhoff has made it more difficult, however, by making the final sixteenth note of each group of four a melody-note. In the next one, in D flat, he demonstrates how triplets in both hands may be played when the hand lies over a four-note group or chord-position. And in the third study, one of the most taxing new piano pieces which has seen the light in a long time, he gives us a study built on a figure in sixteenth notes in 6/8 time, the figure being actually a two-voiced structure. Under this a fine round melody moves in the left hand. The figure, which is made up of two individual and sequential groups which oppose one another, calls for the difficult fingering: 5-4, 5-4, 5-4, in one group, 3-2-1, 3-2-1, in the other. As will readily be seen, we have here a figure of twelve notes in which one voice is composed of three two-note groups, the other of two three-note groups. It is a pretty problem and its mastery is an achievement which the pianist's brain, not his fingers, must accomplish.

Musically, these studies are interesting through their harmonic freedom. The first and second are quite modern, the third more suave melodically. Only the virtuoso can essay them; they are intended for him, not for the dilettante.

Another set brings us to "Six Advanced Special Studies." They are naturally technically much easier of mastery than the virtuoso études just discussed. Mr. von Doenhoff has even constructed them so that they may be played by pianists with small hands. They include a *Veloce*, E Major, *Alla breve*; "Finger Dexterity," an *Allegretto con*

*moto*, E Major, 3/4 time; "Melodic Emphasis Independent of Rhythmic Pulse," in which a melody in the left hand is opposed by a counter melody, the accents of which fall on the unaccented beats of 3/4 time; a splendid "Vibration Study," *Allegro risoluto*, C Minor, 2/4 time; an *Allegro comodo*, A Minor, 2/4 time; "Light Wrist Work Preparatory to Chopin's Etude, Op. 25, No. 9"; an ingenious *Allegro con fuoco*, F Minor, *Alla breve*, "For Left Hand and Independent Rhythm," and an *Allegro scherzando*, F Major, 2/4 time, "Independent Phrasing and Interlacing Thumbs."

To the pianist who thinks—and the pianist of the future will be a more profound thinker than were his ancestors—these studies have a deep significance. Mr. von Doenhoff has written them out of his experience, both as pianist and teacher. He has employed small notation in some of them so as to allow the theme to stand out in regular notation; he has phrased them with great care and indicated the fingering in a similar way.

Not one of them is unworthy of a place on the program, for they are seriously considered from a musical as well as a technical standpoint. It is this that will make them appeal, too, to the student.

A Reverie for piano solo by Mr. von Doenhoff also appears. It is a well-written piece, not difficult of execution, melodious and pleasing in the best sense. There is a variety of mood in it, too, and it should have a place in the teaching repertoire.

MARK ANDREWS, the organist and composer, who has produced a number of highly interesting works, both for his instrument and in other forms, has recently distinguished himself with a number of new songs.† Most individual among them is a setting of Stevenson's Requiem, "Under the Wide and Starry Sky," which quite eclipses all other settings of this noble poem that the present reviewer has examined. In this song, but two pages in length, Mr. Andrews has given utterance to the lofty sentiments of Stevenson in music that is finely conceived. The voice part is remarkably effective, while the accompaniment suggests the character of a requiem in unmistakable terms. The song is dedicated to Clifford Cairns.

Yeats' "The Fiddler of Dooney" also comes in for treatment at Mr. Andrews's hands. Here the composer has a poem that calls for the making of a "character song"; he has summoned up the requisite imagery for it, and has voiced the spirit of the poem perfectly. It is modern, admirably so, and the piano accompaniment is interesting throughout. There will be much approval for this song if it is sung by a baritone who can throw himself into its spirit with abandon and give it the necessary comic, yet pathetic, touch of the poor fiddler, whose life, though jolly on the surface, is far from what his remarks seem to convey.

Of slighter build are the little song in Irish style—and real Irish style, too, for Mr. Andrews knows how to achieve this—"Katie's Answer," and the simple but charming setting in old style of "Gather Ye Rosebuds." In the last-named song the accomplished musician of to-day is discovered writing in the style of a period long gone by. Mr. Andrews's finished workmanship and his sense of the spirit of the old Herrick poem enable him to make his setting vitally interesting. The manner in which the main motive is worked out, here in the voice and there in the accompaniment, is admirable, and the whole piece calls for hearty approval. With such a singer as Alma Gluck, the song would become as popular as anything that this soprano has introduced on her programs.

THE house of Ditson offers a new song cycle on "Four Arabian Songs" for a high voice with piano accompaniment by William Dichmont, the Canadian composer.‡ Mr. Dichmont has written many songs

†"REQUIEM," "THE FIDDLER OF DOONEY," "KATIE'S ANSWER." Three Songs for a Medium (or Low) Voice with Piano Accompaniment. Price, 60 cents each. "GATHER YE ROSEBUDS." Song for a High Voice with Piano Accompaniment. Price, 60 cents. By Mark Andrews. Published by the H. W. Gray Company, New York.

‡A CYCLE OF FOUR ARABIAN SONGS. For a High Voice with Piano Accompaniment. By William Dichmont. Published by the Oliver Ditson Company, Boston, Mass. Price, \$1.25.

of a popular nature that have won him favor and more recently some Browning settings, which were highly spoken of in these columns. The present cycle seems to approach a happy mean between the two. It is neither individual nor commonplace and has attractive melodic features which should make it liked by singers. The texts by Gordon Johnstone are not distinguished, yet they are the kind of verse that composers find so acceptable for song use.

There are four songs: "The Bedouin's Bride," "From My Tent," "Song of Jami," and "Slave Song."

THE Italian composer, Pietro Florida, now long a resident of the United States, has published three new songs for a solo voice with piano accompaniment, which stand high in contemporary song literature.

Mr. Florida's technical equipment is masterly, but apart from that he has, fortunately, a message to give out. He has chosen Richard Garnett's poem, "Two Leaves," Christina Rossetti's glorious poem, "When I Am Dead, My Dearest," and Lady Margaret Sackville's "The Apple."§ To succeed with three poems of so widely differing character is a task for any composer. However, Mr. Florida has achieved success in them all.

"Two Leaves" and "When I Am Dead" show him as a really remarkable impressionist, conveying the spiritual content of the poem in music that is suggestive of every change of mood. The modern note is sounded strongly in both of these, perhaps most tellingly in the Rossetti setting. Here Mr. Florida actually touches heights and this song must gain for him a place among the composers of the best songs written to-day.

"The Apple" has called forth some of the most attractive musical humor that we have seen in many a day. Mr. Florida uses none of the stock humorous tricks in his song; he has devised a musical humor all his own, quite as individual, too, as his serious music, and the

§"TWO LEAVES," "WHEN I AM DEAD," "THE APPLE." Three Songs for a Medium (or Low) Voice with Piano Accompaniment. By Pietro Florida, Op. 22. Published by Carl Fischer, New York. Prices, 65, 60 and 50 cents each respectively.

result is a song of great charm and piquancy. The piano accompaniment will interest the musician immensely, for it contains all sorts of little touches which have come from a musical mind resourceful and unflinching in its ability to create the fitting musical thought for the word.

A. W. K.

IN a review last week of some recent issues from the house of G. Schirmer five tone-poems by Anton Provaznik were inadvertently omitted from the discussion. These works are entitled "Mourning," "Sunrise," "The Weeping Willow by the Pool," "The Fountain" and "Love Speaks."|| They are all somewhat similar in character and color. Mr. Provaznik speaks in the modern idiom, but his work is hardly distinguished by qualities likely to exert a far-reaching influence. Yet his harmony has an interesting flavor and he understands the piano and its possibilities. He has mannerisms which, while they do not disturb if one plays but a single number, eventually prove a bit tiresome. One is a too frequent use of syncopation. Nothing bores quite so effectively as the abuse of this device. The pieces are not easy to play well; they will appeal to some pianists and teachers who fancy a rather lachrymose style in the music they essay.

HANS SEMPER has revised all of the piano sonatas of Mozart for the B. F. Wood Music Company, which issues these classics in a stout, cloth-bound volume.¶ The preface contains a small cut of Seffner's bust of the master. The edition will probably hold its own with other high-class editions of the sonatas, being sanely treated by Mr. Semper.

B. R.

||"MOURNING," "SUNRISE," "THE WEeping WILLOW BY THE POOL," "THE FOUNTAIN" and "LOVE SPEAKS." Five Tone-Poems for the Piano. By Anton Provaznik, Op. 50. Price 50 cents each the first four; 35 cents the fifth. Published by G. Schirmer, New York and London.

¶SONATAS FOR THE PIANO BY W. A. MOZART. Complete in One Volume. Revised by Hans Semper. Published by the B. F. Wood Music Company, Boston, New York, Leipzig, London.

At a recent meeting of the City Federation of Music Clubs, Seattle, Wash., Jessie Nash Stover, president, resigned in favor of Mrs. E. B. Dudden. The other officers are Milton Seymour, vice-president; Florence Hammond Young, secretary; Oscar E. Olson, treasurer, and Mr. H. D. Sovik, auditor.

\*THREE MODERN PIANO ETUDES. Prices, 60 cents each the first two, \$1 the third. SIX ADVANCED SPECIAL STUDIES. For the Piano. Price, 60 cents the first, 50 cents each the second, third and fifth, 35 cents each the fourth and sixth. REVERIE. For the Piano. Price 50 cents. By Albert von Doenhoff. Published by G. Schirmer, New York and London.

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## AMERICAN "CARMEN" AT BERLIN ROYAL OPERA

Florence Easton Wins Admiration by Her Individual Conception of the Role and the Beauty of Her Singing—Siegfried Ochs Conducts a Notable Choral Concert—Weingartner Begins His Season at Darmstadt

European Bureau of Musical America,  
30, Neue Winterfeldtstrasse,  
Berlin, W. 30, Oct. 4, 1915.

The American soprano, Florence Easton, who is to be heard with the Chicago Grand Opera Company this season, came here from Hamburg to sing *Carmen* on Friday evening at the Royal Opera. Undoubtedly, many went to this performance out of sheer curiosity to see what this most versatile artist would do with this most individual of operatic rôles.

We have never doubted Miss Easton's artistic intelligence and yet her unique and individual interpretation of *Carmen* was something of a revelation. Not that I mean to imply that she is exactly an ideal impersonator of the rôle, for she lacks too much of the devil—of the wildcat, if you will—for that. But she supplies with intelligence what others possess in personal adaptability to the part. She portrayed a *Carmen* who was a real daughter of the people, petulant, willful, with senses uncontrolled, and, in spite of being a spoiled woman, never attempting the airs of a *grande dame* or assuming the characteristics of an intriguing adventuress. Unstinted praise is due Miss Easton, a soprano, for making the artistic concession of singing the lower tessitura of the rôle. For *Carmen* should be sung by a contralto, or in the contralto key, and not by a soprano. Miss Easton's voice sounded more voluminous than ever before, with an added note of sensuous beauty. Excellent was her expression always, and her enunciation was perfect. It soon became apparent that the good qualities of Florence Easton, the American singer, were greatly appreciated by her German audience.

Unfortunately, nothing so favorable can be said of her partner, Herr Unkel, who sang *Don Jose*. We realize fully the present dearth of male singers. But the management might easily have been more successful than with this beginner. His tenor is commonplace and he needs more instruction. His stage deportment

is that of one who apparently has not the least conception of the significance of his rôle. Splendid was the *Micaela* of Brigitte Engell who has a soprano of bell-like clarity utilized with excellent taste and judgment. Herr Bronsgeest, as *Escamillo*, displayed his accustomed artistic taste, but his sympathetic baritone proved rather too light for the rôle. The stage management, decorations, costumes and color effects were, as always at this institution, exceptionally artistic,



Fritz Krauss, Pupil of Louis Bachner, the American Teacher of Berlin, and Leading Tenor at the Cologne Opera

and the orchestra, directed by Edmund von Strauss, played surpassingly well.

### Choral Society Opens Season

With indefatigable zeal, the Philharmonic Choral Society, under its remarkable leader, Prof. Siegfried Ochs, has started on another season's cycle of concerts. The first performance last Monday, following a public rehearsal on Sunday, attracted an exceptionally large

audience—almost a full house. But still more remarkable was the fact that the Choral Society had been able to retain such a comparatively large contingent of singers. Moreover, the influences of war are not confined to male singers. Many a soprano or contralto who has suffered the loss of a relative will not feel inclined to sing in public this winter. As a matter of fact, more than one change in the list of regular members had become necessary—a fact that was noticeable pre-eminently among the sopranos, who, contrary to the rule, seemed less acceptable on this occasion than the male singers.

Very appropriately, the program was devoted to the German "Volkslied" almost exclusively—with arrangements by Professor Ochs. As an introductory number, the chorus sang "Deutschland, über alles" the audience standing and joining in. If there be those who cavil at a transcription of a folk-song, maintaining that thereby the simple national characteristics are distorted, they should have heard "Der gute Kamerad," wherein the march movement became electrifying in Professor Ochs's arrangement. This number was so stormily applauded—by no means least by the many soldiers in field-gray uniform in the audience—that an encore was granted. But there were also folk-songs of earlier eras, interesting from an historical point of view, such as the *a capella* chorus, "Abschied," of the year 1433; "Joseph, lieber Joseph mein" (1600), "Das andere Land" (1435) and others.

Preceding this folk-music, a novelty "Heldenfeier," from the manuscript of the aged master, Max Bruch, was given a first hearing. It was characteristic Bruch music from beginning to end. Conservatively classical, well orchestrated with a compelling polyphonic and richly melodious climax, it was warmly received and the composer, who was in the first balcony, was heartily applauded.

The baritone, Herr von Raatz-Brockmann, taking the place of the absent Paul Bender of Munich, sang two groups of songs, including works of Schubert, Hugo Wolf and Loewe. With the latter's "Der Noeck," in spite of its somewhat insipid sentimentality, the singer succeeded in creating a considerable impression by his clever demonstration of breath control and his admirable technique otherwise. He deserves our thanks for singing the rarely heard, but extremely effective Hugo Wolf composition, "Der Rattenfänger."

### Weingartner at Darmstadt

On Oct. 3, Generalmusikdirektor von Weingartner began his activity at the Court Opera in Darmstadt with a performance of "Die Meistersinger." This is to be followed during October by a newly prepared performance of "La Juive," Gounod's "Faust" and "Tannhäuser." During November the "Barber of Bagdad" is to be brought out and later the first performance in Darmstadt of Verdi's "Otello." In December, Weingartner will conduct the première of Oscar Bie's arrangement of Mozart's "Finta Giardiniera." At the seven court concerts which Weingartner is to conduct, all the Beethoven Symphonies will be produced.

In place of the former Institute of Jacques Dalcroze, another school for applied rhythm has been founded in Hellaer, the faculty being made up of German teachers exclusively. The honorary board of examiners comprises, among others, Walter Braunsfels, Generalmusikdirektor Friedrich Klose, Generalmusikdirektor Max von Schillings and Generalmusikdirektor Fritz Steinbach. The school will open the middle of October.

The Berlin Royal Library has bought the genealogical documents of the Bach family, hitherto in private possession in Gotha. The documents were found in Weimar, the ancestral home of the Bachs.

### California Soprano Heard

Louetta Weir, the young California soprano and pupil of Louis Bachner, was

heard to excellent advantage at a soirée last month in association with the Fiedler Trio. She sang nineteen songs by Wagner, Reger, Brahms, Strauss, Debussy, H. W. Loomis and Mrs. H. H. A. Beach, besides arias from "Lohengrin" and "Madama Butterfly." Miss Weir possesses a clear, fresh soprano of sympathetic quality which she has under splendid control. With her exceptional interpretative ability, she succeeded in giving a very satisfactory presentation of her diversified program. Also noteworthy was her diction in four languages. Miss Weir will return soon to the United States, where she is to continue her concert activity.

A German operatic tenor who is attracting considerable attention in the professional world is Fritz Krauss, a pupil of the American singing teacher, Louis Bachner. At present he is engaged at the Cologne Opera as leading tenor. On the occasion of his recent appearances there as *Raoul* in the "Huguenots," and as *Manrico* in "Trovatore," the press of Cologne launched forth on a really enthusiastic paean of praise. Krauss is looked upon as one of the coming stars of the operatic world.

Another Bachner pupil, Inah Galli, is meeting with extraordinary success at the Deutsche Landes Theater, where she was engaged recently after her début as *Anna* in Boëldieu's "Weisse Dame."

It were folly to predict anything definitely so long as Germany is engaged in a war of such magnitude, but I think one is justified in expecting a far more active musical season than last year.

O. P. JACOB.



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## GERMAN CONCERT FIELD FREED FROM CONTROL OF MONOPOLY

**"Genossenschaft Deutscher Tonsetzer" Loses Suit Against Former Members Who Seceded in Protest Against the Association's Tyrannical Powers and Practices—Supreme Court of the Empire Makes Decision of Far-Reaching Importance**

European Bureau of Musical America,  
30, Neue Winterfeldtstrasse,  
Berlin, W. 30, Oct. 4, 1915.

BY a recent decision of the German Imperial Court at Leipsic, the supreme court of the Empire, far-reaching changes in musical matters in Germany will be brought about.

In the year 1898 there was founded in Germany the "Genossenschaft Deutscher Tonsetzer" (Association of German Composers), of which Richard Strauss and Privy Councillor Friedrich Roesch became the heads. The principal object of this organization, the subsequent power of which possibly not even the founders dreamed of, was the control of all copyright compositions produced in concerts. As the word "concert" has come to be considered a fairly comprehensive term, it will be understood that the organization's influence was bound, sooner or later, to become virtually unlimited.

The idea of centralizing the control of concert productions appealed strongly to composers and publishers. What could be more advantageous for each and all than a central bureau which conscientiously kept track of all compositions produced in concerts and levied a tribute for such productions in the shape of royalties?

But the "Genossenschaft Deutscher Tonsetzer," not being a charitable institution, did not exert its ever-growing influence gratuitously, nor merely for a compensation in the shape of a commission. Besides exacting a commission, it also required a publisher or composer to become a member, in order to have his rights protected in the above mentioned manner. In the course of time, as the organization's influence spread, the "Genossenschaft" was intrusted with the representation in Germany of the Paris "Société des Auteurs" and the Austrian "Dramatische Gesellschaft der Autoren und Komponisten." This, together with the very natural preference of almost every owner of music to have his rights looked after by a bureau rather than to try to guard them individually, brought it about that the "Genossenschaft Deutscher Tonsetzer" very speedily acquired an almost absolute monopoly in the German concert field. Moreover, the

plan was in accordance with the German system of profound organization.

But every rose has its thorn! An organization invested with so much power was bound to tyrannize over the concert world sooner or later. A foretaste of this was contained in the statutes of the organization. While a member could be stricken from the lists of the society for some cause or other, he was permitted to resign only after five years, and after having given notice of his intention one year in advance. Furthermore, in the case of a member resigning, the statutes of the society ordained that although the right to control the future works of that particular publisher or composer was forfeited, such a forfeiture did not extend to works which the society had controlled during the period of membership of the composer or publisher, i. e., prior to the date of his resignation. In other words, this meant nothing more nor less than that such works would have to remain under the jurisdiction of the society during the life of the composer and thirty years thereafter.

Such an undesirable state of affairs was bound to cause a rupture somewhere, especially when, as before intimated, the society's influence became virtually unlimited, extending not alone through every phase of concert performances, but also to the mechanical reproduction of compositions by means of talking-machines and the like.

### The Secessionists

The first to defy the domination of the "Genossenschaft" and the incorporated "Institute for the Rights of Musical Productions" were a number of concert managers, as well as concert committees and performing artists, whose first step was to boycott all compositions controlled by the all-powerful organization. These parties agreed to produce only the works of such composers as did not belong to the organization and compositions for which the copyright had expired. Later, forty-two publishers and ten composers determined to make a stand for their independence and, if necessary, have the case submitted to the courts. Notwithstanding the statutes, these fifty-two insisted upon resigning without awaiting the expiration of the prescribed five years. They also insisted upon withdrawing their compositions from the jurisdiction of the association.

Thereupon the fifty-two were promptly sued by the "Genossenschaft." The case went from court to court until, on Feb. 4, 1915, the superior court for Berlin decided against the "Genossenschaft," which forthwith appealed to the supreme court of the Empire, or "Reichsgericht," referred to initially. And, on Sept. 18, 1915, the "Reichsgericht" at Leipsic decreed that the "Genossenschaft Deutscher Tonsetzer" and its annexed "Institute" were not to be considered as an enterprise for public benefit, but for private benefit; that, according to the principles of German law, no one could be compelled to deliver up unconditionally to another the administration of his legal property. The costs of the action were levied upon the appealing party.

### All Contracts Voided

The results of this decision are that forthwith all contracts closed with the "Genossenschaft" or the "Institute for Rights of Musical Production" have become null and void, so that the "Genossenschaft" is no longer empowered with a single right of production. And even if, by altering its statutes, the "Genossenschaft" should draw up new contracts, it scarcely seems likely, after past experiences, that a single publisher could be found to enter into another agreement with it. We hear that the

publishers are planning a reorganized mode of administration of their rights of production on the basis of equal rights for both parties. Appropriate proposals are to be published soon.

Another result of the Supreme Court's decision is that the "Genossenschaft," insofar as it has standing contracts with concert managers, is not in a position to fulfill its agreements. For, inasmuch as the "Genossenschaft," since Sept. 18, has lost the privilege of granting rights of production, it is unable to meet its liabilities with these concert managers. And so, the concert managers also are automatically entitled to cancel or disregard their previously concluded contracts with the "Genossenschaft."

It goes without saying that any influence which the "Genossenschaft" may have had through its representation of the Paris "Société des Auteurs" and the Austrian "Genossenschaft Deutscher Tonsetzer" was killed through the war, in the one case, and through the Supreme Court's decision, in the other. Thus was broken up one of the most powerful organizations that has ever existed in any sphere of art in Germany and of the actual might of which few persons were cognizant.

O. P. JACOB.

### The Teachers Europe Is Sending Us

Twenty years ago Americans were praying that America might become the music center of the world. Two years ago we were protesting that it already was that, but to-day, comments *The Etude*, we are overwhelmed with riches. The war has exiled most of the great keyboard artists of Europe, many of the foremost singers and some of the noted composers. For years a certain class of Americans paid annual visits to the European shrines of these men. Now let us be sensible. America is glad to be able to give haven to these teachers. Let us welcome them warmly and make them want to feel as did Joseffy, Emil

Liebling, Thomas, Seidl, Campanari, Schumann-Heink and others who put their names and hopes under the Stars and Stripes. This is surely the land of boundless opportunity and we can avail ourselves of these men of genius in the great artistic expansion of our country. In the meantime we are brought to realize that our own native-born teachers and artists deserve equal rank, equal patronage, equal support with the best that Europe can send us.

### Mr. Daniel's Pupils Give Newark Recital

NEWARK, N. J., Nov. 1.—The annual recital by the pupils of Tom Daniel took place on Thursday evening in Wallace Hall before a capacity audience. Nineteen pupils presented an interesting program of twenty-eight songs which were all sung with understanding of the poetical contents of the various compositions. Some of the voices were especially fine and all gave evidence of conscientious and careful training and preparation.

The pupils who participated were the following:

W. J. McDonough, Emma Nunn, Mollie A. Titus, J. H. Huntington, 3d, Irva Francisco, George A. Bell, Bess Schweinfest, Howard E. Tuttle, Maude A. Freeman, Cornelia M. Shaivger, E. Forrest Fettinger, Frieda E. Glaesser, Otto F. Rost, Ruth Kamm, Elsa Goepferich and Raymond Moore. The accompanists were Dorothy M. Daniel, Florence McDonough, J. H. Huntington, Jr., and Bess Schweinfest.

G. A. K.

### Most Interesting

To the Editor of MUSICAL AMERICA:

Inclosed find two dollars for a year's subscription to your valuable musical magazine, which certainly is a most interesting paper.

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DOROTHY O. TERRY.

Warehouse Point, Conn., Oct. 31, 1915.

## GEORG WALCKER

### BASSO

Georg Walcker, engaged last season at the Cottbus Municipal Opera, presented himself to the Berlin public Sunday night as the Cardinal in Halevy's "La Juive" at the Deutsches Opernhaus.

The Cardinal requires a real basso-profundo—none of your versatile bass-baritones is adequate here. In this respect Georg Walcker meets all requirements in an unusual degree. The sonority of his gorgeous voice is intensified as he proceeds downward until he reaches a low E flat that peals forth like the tone of an organ. Moreover, Herr Walcker has really learned to sing and employs *bel canto* throughout all his registers—a characteristic none too common among basses. His style is distinguished and his tone always noble, and besides his marked vocal gifts he revealed a decidedly interesting conception of his rôle. His Cardinal is rather more venerable than most others we have seen, but certainly none the less effective for that reason.

The Deutsches Opernhaus has been on the lookout for a genuine low bass for a long time and he has now been found. The advent of the basso made a profound impression. As soon as he had sung the cavatina in the first act he had completely won his public.—Dr. O. P. Jacob, in *Musical America*.

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Sonata in F Minor, Opus 5.....Brahms  
Glas (Knell).....Florent Schmitt  
Jeux d'eau.....Ravel  
Poissons d'or }  
Clair de lune }.....Debussy  
Toccata }  
Prelude, Chorale and Fugue.....César Franck

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## MISS GARRISON SINGS AT FORMER SCHOOL

Heard in Artists' Recital Course  
of Peabody Conservatory—  
Symphonic Opening

BALTIMORE, Nov. 6.—The first symphonic concert of the local season was given at the Lyric on Wednesday evening, Nov. 3, by the Boston Symphony Orchestra, Dr. Muck, conductor, with Mme. Melba as the assisting artist. Every seat of the large hall and all available standing room was occupied and a most hearty welcome was given to Dr. Muck and his organization. The Brahms E Minor Symphony was read with breadth of style, and "Le Mort de Tintagiles," by Charles Martin Loeffler, was played with skill and with real devotion to the efforts of a former associate. The "Meistersinger" Vorspiel received a spirited interpretation. With Mme. Melba's entrance there was an outburst of applause. Her numbers, arias by Handel and Mozart, gave her opportunity of disclosing vocal powers which are truly remarkable.

Mabel Garrison, soprano, of the Metropolitan Grand Opera Company, was the soloist at the second Peabody Conservatory recital yesterday afternoon. There was especial interest in this gifted young American singer, trained entirely in this country, in that a greater portion of her training was received from local teachers and at the Peabody Conservatory, in her native city. Her work yesterday afternoon held many charming features, and in her presenting of a widely diversified program, there was evidenced vocal display which was a delight to the ear. In coloratura arias the lightness of the voice was admirable, breath control and all vocal manipulation skillfully handled. The characteristic clarity and sweetness of tone and the broad musicianship which is the basis of her work made her efforts carry significant results.

In presenting George F. Boyle's song "The Butterfly in Love with the Rose" and Howard R. Thatcher's setting of Tennyson's "What Does Little Birdie Say?" Miss Garrison paid tribute to the work of local composers. These numbers were sung with ideal frankness of style, as was Frank Le Forge's "In Pride of May," and received enthusiastic applause. Many extra numbers were added to the program. George Siemomn, Miss Garrison's husband, supplied sympathetic accompaniments.

F. C. B.

## OPERATIC PERFORMANCE BY CHICAGO STUDENTS

Acts from Four Different Operas Presented at Musical College—A  
New Boys' Department

CHICAGO, Nov. 6.—Last Tuesday afternoon at the Blackstone Theater, the School of Opera of the Chicago Musical College presented a pretentious offering of four acts from as many different operas, under the direction of Adolf Muhlmann and Edoardo Sacerdote. An orchestra of thirty musicians under Leon Sametini played the scores. Acts from "Aida," "Rigoletto," "Merry Wives of Windsor" and "The Flying Dutchman" were given, the principal rôles being taken by the Misses Ferndall, Pfeiffer, Jane MacArthur, Elsa Staud, Hannah Rubin, Alice Gile, Gertrude Hecht, and Messrs. A. Stanley Deacon, Den Denton, Emil Follmer, Adolph Richard and Edwin Martin.

The performance reflected the excellent training of the participants and was witnessed by many distinguished members of the Chicago Grand Opera Association. It was under the general management of Carl D. Kinsey.

The general public as well as the students of the Chicago Musical College will be given the opportunity of hearing five special lectures by Felix Borowski on "The Ring" and "Parsifal" on the Saturday mornings preceding the presentation of each of the operas by the Chicago Grand Opera Company.

The College Chorus of 300 voices has begun rehearsals of "Elijah," with H. B. Detweiler in charge.

The management announces a new department unique in the history of musical colleges in America—a Boys' Chorus (six to fourteen years), a training school for boy soloists, and for directors of both boys and mixed choirs. This will be a department in which every phase of preparation of the music of

churches of every denomination will receive attention. Henry B. Roney has been engaged to conduct the department. There will be a contest for a free scholarship in this department on Nov. 23.

The name of David Hochstein, violinist, has been added to the list of guest artists for the Saturday morning recitals in the Ziegfeld Theater. He will make his appearance here Dec. 4. Eva Mylott, the Australian contralto, will sing in the Ziegfeld Theater Jan. 28.

Horatio Connell was the guest artist on the program last Saturday morning. Students of the ballet department of the college provided excellent entertainment and Mrs. Edwina D. Ord and Ruth Du Plan represented the dramatic department. By actual count the largest assemblage that ever came to attend a Saturday morning recital was present.

M. R.

## TORONTO WARTIME CONCERTS

Patriotic Note Sounded in Two Events  
—Pianist and Baritone Heard

TORONTO, CAN., Nov. 6.—The recital given by Ernest J. Seitz, the talented Canadian pianist, in the Conservatory of Music hall, on Nov. 3, was an event of much local interest. Mr. Seitz' program was an exacting one, and the audience was large and enthusiastic. The proceeds were in aid of the Red Cross work.

The concert given in Forester's Hall on Nov. 4, by Arthur George, baritone, who has lately returned from Italy, was a pronounced success. Mr. George was at his best in "Vision Fugitive" from "Hérodiade," and "Deus Meus," from the Dubois "Seven Last Words," a request number. Mr. George has a strong baritone voice, with a clear medium register, which, combined with his splendid powers of interpretation, enabled him to meet all the requirements of his program.

The twenty-first annual concert of the Sons of Scotland which was held last night in Massey Hall was a great success, several well-known artists taking part in the program, which was entirely Scotch. The band of the Forty-eighth Highlanders played patriotic selections.

S. M. M.

## FARRAR CHARMS PHILADELPHIA

Soprano and Associates Give Program  
of Wide Appeal

PHILADELPHIA, Nov. 8.—Geraldine Farrar was greeted by an audience which nearly filled the Academy of Music last Saturday afternoon, when she made her first appearance in Philadelphia as a recital artist, presenting a long and attractive program with the assistance of Reinald Werrenrath, baritone; Ada Sassoli, harpist, and Richard Epstein, accompanist. Miss Farrar gave most of her songs in German, in these groups being heard to the best advantage Grieg's "Ein Traume" and "Erstes Begegnen," and "In Meinem Herzen," by Arensky. The real beauty of Miss Far-

## IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

The Ziegler Institute is now giving its students varied chances of appearing before an audience. A concert is given once a month at Chickering Hall and a matinée musicale is given at the Institute every week.

On Nov. 3 the third concert of the season was given at Chickering Hall. On the program were Bessie Macguire, Guilda Williams, Elizabeth Koven, Mrs. Rebecca Dubbles Whitehill, Arthur G. Bowes and Ethel Pfeifer. Miss Pfeifer is a pianist from the piano department of Frank Kasschau. The others are singers from Mme. Ziegler's voice department. Frank Kasschau played the accompaniments in a thoroughly musicianly manner. The singers did exceptionally well, and Miss Pfeifer played admirably.

Last week at the first performance of a series of grand opera in English, "Martha" was given at the Wadleigh High School Auditorium, with an audience of 1300. Jennie Love, from the graduating class of 1914 of the Ziegler Institute, sang the *Martha*, scoring much success. Ten curtain calls were demanded at the final fall of the curtain. Lorna Lea from the Ziegler school was the musical director.

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Two recitals were recently given at the Stillman School of Piano by pupils of Louis S. Stillman. Nineteen youthful soloists were heard at the first event and thirteen of an advanced order at the second. Talent was uncovered in a large majority of cases. Distinguishing themselves especially were Julius P. Witmark, Jr.; Joseph J. Corn, Jr.; Edna Wolff, Jessamine Weinberg, Hattie Bashwitz, Francis Friedman, Ethel Green and Frank Sheridan. The two

rar's voice was more effectually displayed, however, in some of the songs in French, particularly in the "Serenade" of Gounod, which was exquisitely sung, Bemberg's "Souvenir," and "Ou vas-tu?" by Tschai-kowsky. The Habenera from "Carmen," which she gave as an encore, had more of the stage manner, but vocally was less satisfying. The "Mighty Lak a Rose" of Nevin, another encore selection, which she gave to her own accompaniment, was, however, sung with simplicity and charm. Miss Farrar's success with her audience was pronounced, and among several floral tributes was a lace-bordered bouquet of pink rosebuds, attached with elaborate bows of ribbon to a tall white walking-staff.

Mr. Werrenrath, already popular in Philadelphia, won new honors by means of his magnificent voice, ingratiating personality and fluent delivery of the aria "Vision Fugitive" from "Hérodiade," and several songs, in all of which he made a most favorable impression. Miss Sassoli also repeated her former successes here, playing her harp with ad-

last named disclosed artistry of an uncommon sort. The assisting artist was Elizabeth Jones, who sang capably three songs. Others heard at these recitals were Francis Konigsberg, Arthur Samuels, Beatrice Brophy, Carolyn Maye, Abraham Bashwitz, Carolyn Marx, Julian Hess, Junior Witmark, Beatrice Garber, Wilma Schmidt, Alvin Adler, Ferdinand Kuhn, Hannah Mann, Helen Samuels, Dorothy Goldsmith, Florence Zeidler, Adelaide Hazzard, Leonore Gross, Olga Schmidt, Edna Wolff, M. J. Hudes, Eileen Summons and Beulah Metzgar.

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The first of the series of musicales at Mr. Massell's studios in the Metropolitan Opera House building took place Oct. 30 and proved a great success. The artistic delivery of the songs and arias furnished keen pleasure to the large and fashionable audience. The sincerest admiration for the singers came at the end of the last act of "Trovatore," which was given by Helen Heineman, soprano; Mrs. Margarete Horton, contralto; S. Ravich, tenor, and Paul Domack, baritone. Others who participated on the program and were enthusiastically received were Frances Sonia, Flora Goldsmith and Marguerite Potter.

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Arnold Volpe announced this week that he had severed his connection with the Malkin School as violin instructor, and would hereafter accept pupils only at his studio, 480 Central Park West.

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Mme. Eugenia Pappenheim, the veteran prima donna and music teacher, has resumed teaching at her studio in New York.

mirable skill and almost seraphic sweetness, and Mr. Epstein again made evident the fact that it would be no easy task to find anywhere a better piano accompanist.

A. L. T.

## NEW VOCAL QUARTET HEARD

American Artists Sing Well at Private  
Hearing in Æolian Hall

A newly organized vocal quartet, consisting of Kathleen Lawler, soprano; Marie Stilwell, contralto; Lewis James, tenor, and Overton Moyle, basso, was privately heard by a few guests Tuesday morning in Æolian Hall. All are Americans.

Their solo and ensemble work on this occasion afforded keen pleasure. All are possessed of good voices, which were handled discreetly both in the solo and ensemble numbers. The program brought each artist out once for a solo. Two quartets were also given, the execution of which was distinguished by precision and attention to detail.

apparently well when she left her home, 245 South Sixth Street, shortly after ten o'clock. A hurried walk to the church is believed to have brought on the attack of heart failure.

In 1877 Miss McGowan was graduated from the Reading High School and in 1893 was appointed as one of the teachers of music. In 1895 she was elected supervisor of music with two assistants. She was a member of numerous organizations and civic societies devoted to the betterment of the city.

G. A. Q.

## William Conrad Rhodes

PROVIDENCE, R. I., Nov. 5.—William Conrad Rhodes, for nearly thirty years director of the choir of St. Stephen's Church, died early to-day at the home of his nephew, Francis M. Smith. Mr. Rhodes would have been seventy-two years old on the 29th. He retired from business nearly thirty years ago, returned to this city and devoted his time and energy to the music of St. Stephen's Church. He organized and developed the boys' choir and made it one of the best in Providence.

## Mrs. Adele L. Chesman

Mrs. Adele L. Chesman, active in numerous music clubs, died on Nov. 8 at the age of sixty-seven at her home, 98 Morningside Avenue, New York. Among the clubs of which she was a member were the Mozart, National Opera, Harmony, National Theater, Theatergoers and Playgoers. She was the widow of Nelson Chesman, head of an advertising agency.



Clara Tourjée Nelson

BOSTON, Nov. 13.—Clara Tourjée Nelson, younger daughter of Dr. Eben Tourjée, founder of the New England Conservatory of Music, died Nov. 4, at her home, Brookline, after an illness of several weeks.

Mrs. Nelson was graduated from the institution of which her father was founder and director in the class of 1884. She was a pupil of A. H. Turner, pianist, and Mrs. Sarah Fisher Wellington and the late Signor Rotoli of the voice department. During her undergraduate course she took part in many concerts and recitals. After graduation she taught for two years at a private school in Virginia and was then married to Dr. Everett Nelson, a Boston dentist. The wedding, which took place in the old Conservatory building, now the Franklin Square House, is well remembered by older Conservatory graduates. For several years Mr. and Mrs. Nelson lived at Reading, where the latter was prominent in local musical affairs.

Dr. Nelson died in 1899 and a short time after Mrs. Nelson became one of the faculty of the Conservatory, where she taught pianoforte pupils up to the end of the year 1914-15. She was active in the work of the New England Conservatory Alumni Association and took especial interest in entertainments organized annually for the benefit of the Tourjée memorial fund in aid of needy and deserving students. She attended the teachers' meeting at the beginning of the present school year, but was too ill to resume her teaching. She is survived by her daughters, Pauline and Barbara, both students at the Conservatory.

At the funeral exercises on Monday last the Conservatory management and faculty were largely represented.

W. H. L.

## Elizabeth Irene McGowan

READING, PA., Nov. 6.—Elizabeth Irene McGowan, forty-five years old, supervisor of music in the Reading public schools and choir leader in the Olivet Presbyterian Church, died suddenly last Sunday morning, death being caused by heart trouble. One of the principal solo singers being absent from the church service, Miss McGowan volunteered to take her part and just as she was about to lead the choir the members noticed that she was suddenly overcome and before they could reach her side she had fallen to the floor.

Doctors in the congregation hastened to her side, but she died without regaining consciousness. Miss McGowan was



## KEEPING PACE WITH CHICAGO CONCERT-GIVERS

**A Duty Requiring Considerable Agility, Especially on a Sunday Afternoon—Hungarian Pianist Makes American Début—Delightful Recitals by Luella Chilson-Ohrman and Other American Artists—New Quintet by a Chicago Composer**

Bureau of Musical America,  
624 Michigan Boulevard,  
Chicago, Nov. 8, 1915.

**A** HEARING of Tausig's transcription for the piano of the D Minor Toccata and Fugue by Bach began the concert rounds for me Sunday afternoon at the Illinois Theater, where Alexander Raab, a young Hungarian pianist, who found himself stranded in England, when the war broke out and who had the alternative of being interned or coming to America, made his American début.

Then an old English ballad, "The Friar of Order Grey," sung by Albert A. White, an American bass-baritone, who after a not world-famous career as impresario, returned to the concert stage himself, was next heard at the Fine Arts Theater, where also Harriet Foster, a mezzo-contralto, sang from manuscript "The Irish Grass," by Dorothy Herbert.

Through the alleys to the Auditorium, Fritz Kreisler's recital was next reached, and here the master-violinist was heard in the last part of Schumann's Fantasy in C Major, Op. 131, and in a *Larghetto Lamentoso* by Godowsky. It is needless to add that he had to return many times to the stage after he had finished the Schumann number, and that he played in his usual wonderful manner.

Another jaunt and the Blackstone Theater was reached, where Mme. Luella Chilson-Ohrman, the Chicago soprano, delighted a large audience with some of the best singing that we have heard in recital in some time.

Having completed the circle, we may begin again with a review of Mme. Chilson-Ohrman's recital by saying that she was in very good voice and sang with remarkable artistic taste. Her program was most comprehensive, containing old Italian arias, German *lieder*, of which Schumann's "Aufträge" was especially noteworthy; an aria from Rossini's "William Tell," several French songs, which had to be repeated; Petersen-Berger's charming "Titania," sung in the Scandinavian, with especially clear diction, and a group of American songs.

Particularly fine is Mme. Chilson-Ohrman's use of *mezzo-voce*. She has also a fluent coloratura and much temperament and her charming stage presence contributes to her success. Sidney Arno Dietch, the accompanist, played with insight and discretion.

It is but reiteration to enter into criticism of Kreisler's violin playing. The Auditorium was filled with eager enthusiasts who recalled him many times during an afternoon of such music as that of the Schumann and Godowsky numbers and compositions by Handel, Friedeman, Bach, Tartini, Schubert, Chopin and half a dozen Kreisler arrangements, including a Spanish dance by Granados.

Harriet Foster and Albert A. White gave a long program of songs and arias at their joint recital at the Fine Arts Theater, and Hilda Butler played their accompaniments. Both singers found favor.

### Alexander Raab's Début

Alexander Raab, at the Illinois, gave himself a severe task at his first recital in this country when he presented, besides the Bach-Tausig Toccata and Fugue, the B Flat Minor Sonata by Chopin, the Staccato Etude by Rubinstein and the fifth and sixth Rhapsodies of Liszt, not to mention several shorter pieces by Beethoven, d'Albert, Borodine, Leschetizky and Fibich.

Mr. Raab has a facile technique and a certain virile dash in his playing, but rhythmical unsteadiness, unaccountable variations of tempo and a lack of poetic fancy made his playing somewhat uninteresting.

Though slightly nervous in the beginning, his playing of the Chopin Sonata showed a grasp of the music and a technical equipment sufficient to meet mechanical problems, though here the tempo changes were most noticeable.

A representative audience of most of the pianists of the city attended.

### Quintet by Chicago Composer

A quintet by Theobald Otterstroem, one of Chicago's gifted composers, in which a brilliant young pianist, Roy Shields, showed fine talents for ensemble

playing; the "Abscheulicher" aria from Beethoven's "Fidelio," sung by Gertrude Rose Hecht, at the first concert and Mrs. Halperin at the second, both pupils from the class of Adolf Muhlmann, and the trio for piano, violin and 'cello by Haydn in which Olive Kriebs, pianist, co-operated, formed the interesting program advanced by the Society of American Musicians at its second chamber music afternoon at Fullerton Hall last Saturday.

Ludwig Becker was in charge of the day's music and assisting him, besides the pianists and singers mentioned, were Cesar Linden, viola; A. Goldman, second violin, and Walter Ferner, 'cello.

The Otterstroem composition is a fine piece, with decided Scandinavian coloring, with incisive rhythms, good flow of melody and, in construction, the work of a skilled and erudite musician.

Miss Hecht disclosed a dramatic soprano of rich quality, of power and of excellent schooling. Her diction was particularly clear. Mrs. Halperin also acquitted herself with credit.

A two-piano recital was given last Monday evening at the Little Theater by Josephine Large and Lois Adler, the program containing the concert overture from the 28th cantata by Bach-Phillip; Fantasia, Op. 11, Bruch; Variations on a Theme by Schubert, Hollander, and numbers by Brahms, Schumann, Ravel and Saint-Saëns. Both pianists also played solo numbers.

Mrs. Hannah Butler, the soprano, gave a studio-tea in the Fine Arts Building Saturday afternoon. The following program by pupils of Mrs. Butler was presented, and disclosed a number of fine voices admirably schooled:

"On Wings of Love," Mendelssohn, Josephine Parker; "Spring Song," Stern, Mrs. W. W. Melon; "Knowest Thou the Land?" ("Mignon"), Thomas, Pauline Hull; "Bird of Love Divine," Woods, Charlotte Rothlisberger; "Bell Song," from "Lakmé," Delibes, Clara Burleigh; "Chère Nuit," Bachelet, Mrs. Florence Henricks; "Polonaise from 'Mignon,'" Thomas, Irma Bliss; "Lullaby," Lily Wadhams Moline, Mrs. Mary Harris Holmes; Mad Scene from "Lucia," Donizetti, Genevieve Barry; "Carmen," Habanera, Bizet, Julia Heap.

Charles W. Clark, the eminent baritone, was the principal soloist at the concert given Sunday afternoon at the Illinois Athletic Club. He made a great success with his song interpretations.

### Recital by Holmquist

An artistic and pleasurable song recital was given by Gustaf Holmquist, bass-baritone, at Central Music Hall Wednesday evening. He attracted a large gathering. His voice has always been a rich and resonant organ. It is under skillful control and developed at this recital a remarkable lightness and ingratiating quality which called forth unstinted praise. Three selections from the oratorios of Handel disclosed the range and pliability of his voice. And a group of songs by Strauss, Wagner and Dvorak revealed thorough understanding. Particularly noteworthy was his singing of the "Wienlied" by Strauss, given with extraordinary refinement.

Much interest was evinced in a group of five Scandinavian songs by Soderman, Collan, Järnefält, Backer-Grondahl and Petterson-Berger. These disclosed in the Northern writers a vivid imagination and smooth flow of melody. The first of the group, "Kung Heimar," by Soderman, is a ballad of pretentious proportions and dramatic character. "Mot Kveld" ("Eventide"), by Backer-Grondahl, is an exquisite song in which Mr. Holmquist brought forth vocal traits of unusual beauty. His piano effects were so delicately wrought that the audience redemanded this number.

The last division of the program was devoted to a group of American songs by McDermid, Grant-Schaeffer, Carpenter and Homer, prefaced by a song by Meyerbeer. The entire recital was one of the finest we have had this season and Edgar A. Nelson, the accompanist, earned a large share in its success by his sympathetic and highly musical support.

Gertrude Concannon, the American pianist, begins her concert tour at Pittsburg, Kan., on Nov. 17, at the State Normal School.

Johnny Hand, the veteran orchestra director, celebrated his eighty-sixth birthday last week. He is at present at the Alexian Brothers' Hospital where many friends and relatives went to congratulate him. Mr. Hand in the early Chicago days (he has been a resident of this

city for many years) supplied all the music for the social functions of the city's élite. An amusing story is told of him and the late Marshall Field.

The story goes that at one of the brilliant affairs at which Mr. Hand conducted Mr. Field was also present and, enjoying a friendship of many years, Mr. Field greeted the bandmaster with a cheery "Good evening, Johnny." Whereupon, Mr. Hand just as cordially replied, "How are you, Marshall?" On being told that Marshall was Mr. Field's given name, Mr. Hand became much embarrassed. He thought it was the German military title of "Marshall" with which he had addressed him and had not intended any familiarity.

Mrs. Sybil Sammis McDermid, soprano; Mrs. Alletta Goss, reader, and Mrs. Charles Orchard, pianist, gave an interpretation of Saint-Saëns's opera, "Déjanire," at the South Side Club Wednesday afternoon.

Dr. J. Lewis Browne's "Missa Solemnis" received its initial performance at Baltimore in St. Patrick's Cathedral, Nov. 7, under the direction of Frederick P. Huber. Dr. Browne is a prominent Chicago conductor and organist.

Mme. Rosa Olitzka, the celebrated operatic contralto, has been engaged to give a song recital at Medinah Temple on Nov. 16, with Dr. J. Lewis Brown, organist, as accompanist. The concert will be under the auspices of the Masons.

## WEEK OF IMPORTANT RECITALS IN BOSTON

**McCormack, Kneisels, Spalding, Florence Hinkle and Gabrilowitsch Appear**

Bureau of Musical America,  
No. 120 Boylston Street,  
Boston, Nov. 8, 1915.

**B**OSTON'S concerts are many, and last week they were interesting. John McCormack, assisted by Donald McBeath, violinist, and Edwin Schneider, pianist, surprised his heartiest admirers when he sang in Symphony Hall, on Oct. 31, because of the interest of his program, which discarded a majority of songs of immediate popularity and substituted some of the finest songs of Schubert, Schumann, Mozart, Chadwick and Fritz Kreisler, who had written his Viennese song, "The Old Refrain," for Mr. McCormack, and because of interpretations which were of a far higher type than would have been commercially necessary for a singer of McCormack's popularity to achieve. Vocally and as an interpreter Mr. McCormack has been praised this season more highly than ever before. Praise is his due! It would be easy for him to rest on his laurels and make a great deal of money. Apparently Mr. McCormack aims at a higher goal. His was of course an immense audience; the hall was filled to capacity, and joy was unconfined.

The Kneisel Quartet played for the first time this season in Boston on Election Night. The quartets were an unfamiliar work of Haydn in D Major, Op. 20, No. 4, and the single quartet of Ravel which is only less distinctive than Debussy's only work in the same form. The assisting artist was Carl Friedberg, pianist, who played with Mr. Willeke, 'cellist of the quartet, the Chopin Sonata, for piano and 'cello, which was also a novelty for the majority in the audience—a novelty which, so far as its harmonic scheme was concerned, might as well have been written by Mendelssohn as by Chopin. The performance was not brilliant. Haydn's quartet was made welcome, and Ravel's work gains with acquaintance. Its composer writes with a warm fancy, with imagination and exceptional constructive strength, to say nothing of his prodigious technique. His scoring is not the least interesting feature of his work, which was played with unusual brilliancy.

A concert in commemoration of the forty-fifth anniversary of the founding of the Norwegian Singing Society of Chicago was held Tuesday evening in Wicker Park Hall. A large male chorus, under the direction of Arthur Clausen, gave a program of varied music. "Finshaugen," a new Norwegian choral work, sung for the first time in America, was a feature.

Last Friday evening Cecil Fanning, baritone, and H. B. Turpin, accompanist, gave a song recital at the Oak Park Club, in Oak Park, Ill., and the following evening appeared at the Lewis Institute in this city. On both occasions they were received with flattering applause.

Genevieve Barry, soprano, sang at the Matinée Musicale on "French Day," at Indianapolis, last Tuesday, and Irma Bliss, soprano, sang last Friday for the Matinée Française at the residence of Mrs. Northam. Both are artist students from the classes of Mrs. Hannah Butler.

Mrs. Lucille Roberts-Lenox, coloratura soprano, has opened a studio at the Fine Arts Building.

The "Opera Evenings," now in their third season, were inaugurated last Sunday evening at Fullerton Hall by Henriette Weber with a lecture and illustrations of "La Gioconda." Assisting Miss Weber were Mrs. Marjorie Dodge Warner, soprano, and Louis Kreidler, the eminent baritone, besides Fritz Itte, violinist; Carl Hillmann, viola, and Carl Klammsteiner, 'cello.

Anne Shaw Faulkner-Oberndorfer and her husband, Marx E. Oberndorfer, furnished the program for the Woman's Athletic Club last Thursday morning in the gymnasium of the club at the Harvester Building. A reading of "L'Amore dei Tre Re," by Montemezzi, was given.

MAURICE ROSENFELD.

Albert Spalding, violinist, gave a recital in Jordan Hall, on Nov. 4, playing a Sonata, for piano and violin, by John A. Carpenter; a Sonata in A Minor, for violin alone, by Max Reger; Ernest Chausson's "Poème," and Mr. Spalding's Suite in C, for violin and piano. Mr. Spalding has steadily increased his stature as a musician of late years, and this season he comes before the public more fully equipped than ever. He had an exceptionally beautiful instrument to play, and the technical finish and tonal beauty of his performances occasioned wide remark. As for the music, Carpenter's sonata seemed very forced. In my opinion this is music very deliberately and for the greater part laboriously made. Reger's work has many pages which show favorably even at a first hearing. Conceding that this man writes a great deal and not too well on the average, it is also true that in the majority of his compositions there are passages of value and beauty, and this, at least, is true of this violin sonata. Chausson's "Poème" is a very hard work to make effective in recital. Mr. Spalding's suite is a conscientious and unpretentious student work. The violinist was well received.

Florence Hinkle's recital in Jordan Hall was an outstanding event. It was remarkable especially in this: that whereas Miss Hinkle had in the past aroused the highest admiration by her musicianship and her vocal technique, her voice had not convinced everyone that it was capable of emotional color as well as expression. But, on the afternoon of the 4th this voice, on occasion, glowed with color, and the singing was romantic and warmly emotional, especially in songs by Schumann, Fauré, Leoncavallo and Goring-Thomas. Miss Hinkle has established herself as a genuine artist long since. Her recital last week confirmed the impression that, far as she has gone at this time, she is going still further in her art before the years come when the concert platform will be only a memory. No singer who has appeared here in song recital this season has sung in so beautiful and finished a manner as Miss Hinkle.

The second recital of Ossip Gabrilowitsch, on the afternoon of the 5th—the second in his series of "historical" recitals—brought a Beethoven program, and of that program a memorable interpretation. Only occasionally does an artist of Mr. Gabrilowitsch's sincerity and equipment arise to interpret anew the incommensurable music of Beethoven. In such a great spirit, with such a lofty enthusiasm was this music interpreted that it all seemed new again. One listened, astonished, to an early sonata or a smaller piece, well known to students and concert-goers, and found new things in them, or was made acquainted again with things which one had best not have forgotten! Mr. Gabrilowitsch appeared to be wholly in the vein, commander of all his resources and in an inspired mood. It was an occasion to remember gratefully.

OLIN DOWNES.



## DECLINE OF ORATORIO CHIEFLY CAUSED BY SPRING FESTIVALS

Concentration on These Events Makes it Difficult for Societies to Give Works in Mid-Season, Points out Gwilym Miles, Noted "Elijah"—Practical Vocal Demonstrations of This Teacher—Fairness to Colleagues as Exemplified by The Baritone

"I WANT first to be a man in relation to my fellow-man, and after that an artist."

Cynics may not regard this as a good working basis for success in the musical world, but it scarcely needs defending from the viewpoint of broad humanity. Not every musician, however (even if he desired to do so), would have the courage to adhere to this rule of living. Yet this is exactly the aspiration that was voiced the other afternoon by Gwilym Miles, the gifted baritone, in a chat with a MUSICAL AMERICA representative in the Broadway Studio Building at Eightieth Street, where he has his New York studio.

"This spirit may perhaps not get a man ahead so fast in his career," said Mr. Miles, "but it will save him from having a lot of enemies."

That Mr. Miles has been able both to get ahead and to preserve his many friendships in the profession is apparent to one who considers the career of this noted interpreter of *Elijah* and other oratorio rôles. (All of which is encouraging to those who believe that it is quite possible to be both a real artist and a wholesome human being.)

### No Vocal Monopoly

As the visitor arrived at Mr. Miles's studio, the latter was in the midst of giving a lesson. During the course of this he remarked to the pupil that he was not one of those who refused to admit that other teachers had a fine knowledge of the voice, reminding the pupil that there is no such thing as a monopoly on this subject.

"When this young man came to me," he explained later to the visitor, "he had just heard me sing and he said to me, 'Mr. Miles, will you tell me the truth about my singing?' I asked him if he was studying with some teacher, and he told me that he was. Then I said, 'I will never give you my opinion on your voice until you are free to hear it.' To my mind, proselyting the pupil of another teacher is absolutely wrong. There's no use of trying to hold back a rival in the race by using such tactics. If you haven't the 'goods,' you can't win out anyhow, and while you're holding one man back, another may pass you."

"And then there's this 'knocking' other artists in the same line of work. Now, why should I object to the success of men like Bispham, Witherspoon, Werrenrath, and so forth? Their success is good for the profession. It shows what fine singers we can produce here. I don't see how an artist can sing a beautiful tone when he has a spiteful spirit in his heart. How about prima donnas in opera, you ask? Well, their singing would be all the more beautiful if their motives were always generous."

### Graphic Illustrations

During the course of the lesson witnessed by the visitor Mr. Miles employed a most varied assortment of illustrations for his several points. First of all, he demonstrated just how a certain tone should be sung by actually singing it—and also showing how it should not be sung. Further, he utilized illustrations from outside the vocal world. One was used to illustrate Mr. Miles's vocal principle that an involuntary act shall be analyzed and so applied in singing that it is voluntary.

As an example, he imitated the sharply ejaculated "Oh!" that one would utter on the street at the sight of an accident. Then he took this sound and so amplified it by the resources of breath control that it became exactly the tone which he wanted his pupil to produce in a certain phrase of Handel's "Where'er You Walk." With such a graphic illustration the pupil then had no difficulty in getting the desired tone color. This incident was typical of the lesson, which was free

from barren technical "rot" and conducted on a basis of common sense.

For some time Mr. Miles has been a sort of peripatetic teacher—that is to say, he has been teaching each week in



On the Left: Gwilym Miles, Gifted American Baritone and Vocal Teacher, with His Daughter, Mareta. On the Right, Mr. Miles and Nelson P. Coffin, Conductor of the Festivals at Keene, N. H.

three scattered cities. He has been training pupils two days each week in his studios at Huntington Chambers, Boston, one day at Worcester, Mass., and two days in his New York studio. This routine is being followed again this season, with the addition of a day at Waterbury, Conn., where a class has been formed for Mr. Miles. Besides, he continues to sing each Sunday at the Church of the Heavenly Rest, New York. Outside of all that (in the vernacular of the cartoonist) Mr. Miles has "nothing to do till to-morrow."

### What Is Due to Pupils

Such are the exacting demands of the above schedule, that Mr. Miles will of necessity devote most of his time to teaching. "I owe it to my pupils," he says, "to give them of my best, and I could not do this if I were worn out."

"Now, say that I should accept a couple of engagements in the Middle West. This would mean a week's loss of teaching, and the managers could not afford to pay me enough to compensate me for this, in comparison to what they paid another singer who was not tied down by teaching."

"Further, suppose that one of my pupils in Boston had a lesson in which her work was not good. I would frankly tell her so, and would show her wherein she should correct her faults for the next lesson. Then suppose that I should be away the next week on a concert tour. The pupil would probably become discouraged and say, 'Oh, what's the use!'"

When this famous *Elijah* was asked what he thought was a great reason for the decline of interest in oratorio in this country, he answered, "The spring

festivals. Many of the societies which formerly gave two or three oratorios during the year now concentrate their efforts in a spring festival. This just about drains up the financial resources, so that they haven't money enough for other performances. Besides, the orchestras are able to give them a better price when on their spring tours than they would in the midst of their home seasons. Then, in addition, the craze for opera stars means the engaging of fewer concert stars and the high salaries of the former leave less money for the latter. Of course, we must remember that the people's tastes are changing with the entrance of automobiles, 'movies,' etc. But who knows, perhaps, the tide will run back to oratorio. Doubtless, the writing of some strong modern oratorios would help the cause along."

K. S. C.

## Geraldine Farrar Gives Her Views on "Carmen"

(From an Interview with Nixola Greeley Smith in the New York "Evening World")

"Men," says Geraldine Farrar, "are like cakes. The one with the pink icing still in the bottom of the bag always seems more delectable than the one with the green icing out of which you have taken a bite."

"Carmen is simply the natural woman. She is neither moral nor unmoral. She loves Don José, the dragoon, for a while. Then she tires of him and turns to the more exciting, the less certain, toreador as naturally as a little girl turns from the cake she has sampled, and does not care for particularly, to the unbitten cake still in the paper bag. There is no deliberate guile in my *Carmen*, no practised coquetry. There is no sentiment, only

passion; no immorality, only natural woman."

"My *Carmen* sees a man who attracts her. She takes him, ruthlessly. When she tires of him she leaves him just as ruthlessly. She sees a piece of cake and she wants it. And she takes it. If the cake palls, when it is only half eaten, she sees no reason why she should go on pretending to like it. She has had enough."

"Is that the reason why you have said you will never marry?" I asked the most beautiful of opera singers.

Miss Farrar nodded merrily, "Yes," she admitted, "that's it. I should not like to have to keep on eating my cake after I had had enough."

### Adelaide Fischer Soloist with MacKenzie Trio

At the recital of the MacKenzie Trio at the Playhouse, New York, on Oct. 14, Adelaide Fischer, the soprano, was the soloist. Her program, for each number of which she was heartily applauded, included B. Barbirolli's "Si je pouvais mourir," Schubert's "Haidenröslein," the "I Came with a Song" of La Forge, Harriet Ware's "Boat Song," Cottenet's "My Love Is Like a Red, Red Rose," and A. Somervell's "Shepherd's Cradle Song."

## ZACH'S ORCHESTRA OPENS ITS SEASON

Matzenauer Sings with St. Louis Symphony—Two Star Vocal Recitals

ST. LOUIS, Nov. 5.—The opening concert of the Symphony Society took place yesterday afternoon before a very fair sized audience, with Margarete Matzenauer as soloist and with a program of rare beauty. Mr. Zach has been very successful in securing a few additional members for the orchestra. The program comprised the following:

Beethoven, Symphony, No. 2; Glazounow, Tone Picture, "Stenka Razin"; Wagner, "Faust," Overture; Beethoven, Aria from "Fidelio"; Wagner, "Senta's Ballad" from "Flying Dutchman."

The Beethoven Symphony was played in admirable fashion, and the Glazounow work was also tellingly given. Mme. Matzenauer, with her mezzo voice of intense power and her dominating personality, gave a fine rendition of the "Fidelio" aria, but she was more liked in the familiar *Senta* ballad. As an encore she offered Burleigh's "Just You," which did not exactly conform with her other numbers. The orchestra's personnel is practically the same as last season and if its playing at the first concert is any sort of barometer for the work during the season, Saint Louis should be justly proud of having an orchestra of such caliber and with such a guiding spirit as Max Zach.

The Morning Choral Club on its members' day on Thursday morning presented Marcella Craft, dramatic soprano, in an extremely diversified program of songs and operatic arias, among the latter being one from Horatio Parker's "Fairyland." The group which was perhaps liked the best of any consisted of four arias from "Madama Butterfly," and in these the soloist appeared to the very best advantage. It was her first appearance in St. Louis and she was given a very cordial reception by the large audience.

The appearance of Pasquale Amato and Florence Macbeth last Tuesday evening at the Odeon for the benefit of the Kingdom House Settlement was marked by an audience of moderate size, but extremely enthusiastic. After the first few songs the audience were loath to allow Mr. Amato to leave the stage. The climax came in his fine singing of the Prologue to "Pagliacci" and as an encore *Figaro's* aria from "The Barber of Seville." Miss Macbeth was perhaps best liked in her coloratura arias.

Added to these the "Carmen" pictures of Geraldine Farrar have been shown all week at one of the up-town theaters and Emma Calvé, assisted by her husband, has been appearing here in vaudeville. Also, at the Symphony tea on Thursday afternoon a thorough outline of yesterday afternoon's program was given by Ernest R. Kroeger. H. W. C.

### ADELAIDE FISCHER'S SUCCESS

Soprano Sings for Federation of Clubs at White Plains, N. Y.

Adelaide Fischer, the young American soprano, was recently a soloist at a concert given under the auspices of the Federation of Women's Clubs at White Plains, N. Y. This occasion was a re-engagement for Miss Fischer, as she had appeared there in recital last May. Her portion of the program consisted of the "Depuis le Jour" aria from "Louise," for which Miss Fischer was repeatedly recalled, and a group of shorter songs, including Schubert's "Haidenröslein," Leoni's "Coolan Dhu" and Cottenet's "My Love's Like a Red, Red Rose."

The other soloists of the evening were Virginia Root, soprano; Arthur Grams, violinist; Joseph Heindl, cellist, and Mrs. Eleanor H. Porter, dramatic reader.

### Mme. Kriegsman Returns to Study with M. E. Florio

Mme. Ella Kriegsman, prima donna contralto, of the Nürnberg Opera House, Bavaria, who sang in Italy the last season with marked success, has returned to her teacher, M. E. Florio, in New York, to study new operatic rôles and enlarge her operatic repertoire.

Mme. Kriegsman in a recent interview said that her return to America was due to the embarrassing position in which she was placed on account of the German name which she bears by marriage, although she was born and educated in St. Louis.

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## FREMSTAD RECEIVES A SPLENDID WELCOME

Soprano Returns to New York Operatic Stage for One Performance as "Tosca" with Boston Company—Maggie Teyte Makes Her Début as "Nedda" in "Pagliacci" and May Scheider as "Micaela" in "Carmen"—End of the Company's New York Engagement

Olive Fremstad returned to the New York operatic stage on Wednesday evening of last week. True, it was only for a single performance and not as *Brünnhilde*, *Isolde*, *Sieglinde* or *Kundry*. The delight of seeing her in these rôles is reserved this season for Chicago. But her New York admirers, whose number is legion, crowded the Manhattan Opera House last week as it has not been crowded at any other time of the Boston company's engagement and gave her an ovation that furnished moving testimony of the abiding affection in which she continues to be held and which her year's absence has not in the slightest diminished. The whole evening was, in point of fact, a love feast, and this even though the opera was only "Tosca," the title rôle of which never showed the great heroic soprano to happiest effect.

The first entrance of *Floria Tosca* unloosed a tempest of applause which continued without abatement for nearly two minutes and which effectually held up the performance until by dint of much bowing, smiles and implied embraces the singer quieted the demonstration. But it broke out more intensely after the act ended and was resumed with redoubled vigor at the close of the second. Time and again Mme. Fremstad came before the curtain, dragging with her Messrs. Zenatello and Baklanoff. Then was observed the phenomenon so often noted in the old Metropolitan days. The crowd clamored pointedly for the soprano alone and a veritable roar greeted her appearance alone, the shouts and cheers of the audience being supplemented by a profusion of flowers carried onto the stage. It was all very moving and carried the imagination back to a memorable April evening at the Metropolitan two seasons ago.

To Mme. Fremstad *Tosca* is not precisely new. She sang it repeatedly in her Metropolitan days, though it never challenged comparison with her Wagnerian impersonations or contrasted over-favorably in the estimation of those who like the opera with the *Tosca* of other singers more widely identified with the character. It had its good points, but it failed to reveal the greatness of Fremstad in its most characteristic phases. Nor did the music suit her as did Wagner's.

Last week's audience found not a little to admire in her portrayal, though the warmth of its enthusiasm was manifestly more for Olive Fremstad than for Olive Fremstad's *Tosca*. Undoubtedly the soprano was a superb and eye-filling picture at every turn and made the Roman singer a figure of unfailing distinction. Yet it was not until the second act that she gained composure. The first found her in a highly wrought and nervous condition which militated against her singing and betrayed her into frequent exaggerations of effect, causing her to overdo somewhat the kittenish friskings of *Floria*. But in *Scarpia's* apartments she controlled herself and gave her characterization broad sweep and dramatic tenseness. Undoubtedly, certain crucial episodes felt the weighty, heroic touch that seemed a visual echo, as it were, of the agony of the betrayed *Brünnhilde*. Yet the murder of *Scarpia* was made extremely effective and into the "Vissi d'Arte" she poured a wealth of inward fervor, instead of singing the sugared and commonplace tune as do most sopranos, like a mere exercise in smooth legato.

It must be admitted that Mme. Fremstad was in no happy vocal condition during the first act. Yet she subsequently improved and in the duet of the third accomplished some really beautiful singing. Conductor Jacchia took no great pains to subdue the orchestra to her needs (or, indeed, to those of the other singers whom he frequently swamped), forgetting, apparently, that the players occupy the same floor level at the Manhattan as the audience and that dynamic discretion is, therefore, imperative.

Mr. Zenatello's *Cavaradossi* afforded ample satisfaction in all respects and in his third-act air he moved his hearers to frenetic demonstrations. The *Scarpia* of Mr. Baklanoff, though vocally admirable, lacked all subtlety, all urbanity and polish and conveyed no idea of the external distinction and elegance of the unscrupulous official. Mr. Kaufman as *Angelotti*, Mr. Ananian as the *Sacristan* and Mr. Boscacci as *Spoletta* proved equal to their tasks.

After "Tosca" Pavlowa and the Russian ballet were seen in Luigini's "Bal-

let Egyptien," which had never yet been danced here, familiar as the music has been made by hotel and restaurant orchestras.

### Maggie Teyte as "Nedda"

For the Saturday matinée of "I Pagliacci" and "Coppélia" there was a well-filled auditorium, presenting a scene strongly reminiscent of the old Hammerstein days. This was Maggie Teyte's début with the company and, simultaneously her début on any stage in the rôle of *Nedda*. All the qualities of grace, charm and effervescence that attach to this petite soprano's personality predominated in her presentation of the character. Vocally Miss Teyte has probably never appeared to better advantage in New York. She is to be congratulated on a thoroughly successful début.

Mr. Zenatello's *Canio* is a familiar portrayal and one that can stand comparison with the best. His voice, too, was employed with gratifying results, much to the delight of the audience. Mr. Baklanoff's *Tonio* offered novelty in costume and in the fact that he wore a mask as he sang the prologue. *Beppo* was well done by Romeo Boscacci, though the *Silvio* of Giorgio Puliti did not contribute to a perfectly rounded performance. Moranzoni conducted with spirit and dis-

crimination. At the close there were innumerable curtain calls for the principals. Mme. Pavlowa, Volinine and Zalewski were the stars of the "Coppélia" presentation.

Bizet's "Carmen" was repeated on Thursday evening, the cast being changed from that which gave the performance of the previous week. Interest centered in the début as *Micaela* of May Scheider, who appeared in New York on this occasion for the first time since her return from an operatic career abroad. She created a favorable impression, both vocally and histrionically, and invested the part with much charm, her third act aria winning her much applause. Riccardo Martin sang *Don José* in an admirable manner, while Maria Gay repeated her interesting characterization of the title rôle. The smaller parts were capably done by the singers who were heard in them the week before.

"L'Amore dei Tre Re" was sung once more on Friday evening and with an unchanged cast. The engagement of the organization came to a close on Saturday evening with a repetition of "Madama Butterfly" (in which Tamaki Miura's beautiful acting of the title rôle was again admired by a big audience) and Mlle. Pavlowa and her company in "Snowflakes."

## TO AID FRENCH ARTISTS

Benefit Concert Given at Metropolitan Opera House

The Metropolitan Opera House was the scene of a benefit performance for the Société Fraternelle des Artistes de France last Monday evening. Between \$4,000 and \$5,000 was raised and the brilliant audience included M. Jusserand, the French Ambassador and the French Consul-General in New York. The performance was under the auspices of the Théâtre Français, of which Lucien Bonheur is president, and had the approval and co-operation of the French Government.

There were songs by Leon Rothier, Andrée Bartlette, Marguerite Berizat and David Bispham, who sang "Danny Deever." André Tourret played violin numbers. Paul Capellani, from the Comédie Française, recited an original piece called "Le Chant Sacré," dealing with the composition of the "Marseillaise" by Rouget de Lisle and this was followed by the singing of the hymn with the audience joining in. "The Star Spangled Banner," the Russian national hymn, the "Brabançonne" and "God Save the King" were also sung.

There was disappointment in the absence of Marthe Chenal, of the Opéra Comique, who was to have sung the "Marseillaise." The failure of the new French liner Lafayette to arrive on Monday deprived the audience of the opportunity of hearing her.

Leopold Godowsky declined to appear at the last moment because the affair was a French benefit. The pianist explained his attitude in a letter to his concert manager, R. E. Johnston, in which he said: "I find that the concert in which I am announced to appear is given under the auspices of the French Government. While I am a great admirer of French art it is absolutely impossible for me to participate actively in any national affair." Mr. Godowsky is a Pole. Katharine Goodson, the English pianist, took his place on the program.

Boston Opera Company Begins Philadelphia Season

Philadelphia had its first opera performance of the season last Monday evening, when the Boston Opera Company and Pavlowa Ballet began a week's engagement. "L'Amore dei Tre Re" and the "Snowflakes" ballet were presented to an enthusiastic audience.

Songs in English Predominate on Program of Lois Ewell

Lois Ewell will give her first New York recital at Aeolian Hall on Thanksgiving night. An unusually interesting program will be presented with songs in English predominating. Romayne Simmons will be at the piano.

Geo. C. Phelps, formerly of St. Catharines, Ont., has been appointed organist and choirmaster of St. Thomas Anglican Church, Toronto.

## HENRIETTE BACH'S RECITAL

Violinist Essays Ambitious Program—At Best in Vieuxtemps Work

If Henriette Bach's violinistic powers were such as to permit encompassing the demands made by her program last Monday evening in Aeolian Hall hers would indeed be a ripe and comprehensive art. Such monumental works as the Adagio and Fugue for violin alone of Bach, and Nardini's Concerto in E Major comprised half of her offerings. The profoundest musical intellects find in these works stuff which calls for the utmost versatility. Breadth, dignity, restraint, fire, subtlety, intensity—these are a few of the qualities which are absolutely indispensable if justice would be done to their contents. Miss Bach, however, is not yet mature; what more need be said?

The rest of her program included the D Major Concerto of Vieuxtemps and numbers by Grazioli, Daquin and Hubay. Herein Miss Bach was decidedly happier. The possessor of an agreeable and fairly large tone, a fluent technique, and exhibiting comparatively good intonation, she played the cleverly manufactured Vieuxtemps work well. It is not great music, but one can readily understand and even condone its popularity. Samuel Chotzinoff accompanied Miss Bach efficiently. The violinist was heard by a passably good-sized and very cordial audience. She was roundly applauded. B. R.

## MACMILLEN IN SYRACUSE

Creates Sensation as Soloist with New York Philharmonic

SYRACUSE, N. Y., Nov. 5.—The sensation of the week here musically has been the playing of Francis Macmillen, violinist, with the New York Philharmonic Orchestra, under the management of the Morning Musicales, Mrs. John R. Clancy, president. This concert added distinction to the club. Mr. Macmillen played the Goldmark Concerto and was insistently applauded after each movement and particularly at the end. He was recalled many times. Mr. Macmillen was the guest of Mr. and Mrs. John G. Hazard while in Syracuse.

The best work of the Orchestra was in the Reger Variations on a Theme from Mozart. Otherwise, the program was light and pleasing in character.

On Wednesday morning the Morning Musicales gave its second fortnightly concert, some of those participating being Morton Alkins, baritone; Marjorie Reeves, pianist; Augusta Lee, contralto, and Helen Riddell, soprano.

L. V. K.

Metropolitan Opera Subscription Between \$700,000 and \$800,000

This season's subscription sale of seats at the Metropolitan Opera House is expected to total between \$700,000 and \$800,000, one of the largest in the history of the company.

## TUCSON MUSIC YEAR OPENS AUSPICIOUSLY

Havrah Hubbard and Gotthelf in Two Programs—Claussen and Pianist in Recital

TUCSON, ARIZ., Nov. 5.—A joint recital of Mme. Julia Claussen and Claude Gotthelf, before a capacity audience, was given recently under the auspices of the Saturday Morning Musical Club. This was Mme. Claussen's first appearance here, and she proved to be one of the most supremely satisfying artists we have ever had here. She displayed a magnificent voice of extraordinary range. She is a rare artist and completely captivated her audience. She sang Schubert's "Erlkönig" as it had never been sung here before and she won recall after recall. No artist ever received a greater ovation here.

Claude Gotthelf, the pianist, in this recital quite outdid himself. His poetic insight enabled him to bring out the full emotional substance of such works as the slow movement of the Cadman Sonata, with which he produced a decided effect. His performance of Liszt's Sixth Rhapsody, stirringly and brilliantly delivered, provided a rousing conclusion to the recital.

Havrah Hubbard, assisted by Wells Weston, pianist opened the musical season of Tucson most brilliantly with one of his famous opera talks. The two operas given were: "Love of the Three Kings," by Montemezzi, and "The Secret of Suzanne," by Wolf-Ferrari. The tragic story of the first and the delightful comedy of the second were brought out tellingly. He was most ably assisted by Mr. Weston, his accompanist.

An added feature was the playing of the last movement of Charles Wakefield Cadman's Sonata by Claude Gotthelf, who gave it in a brilliant and wonderfully sympathetic manner. He was forced to add an encore.

## MME. ALDA IN RECITAL

Metropolitan Soprano Battles with Cold During Carnegie Hall Presentation

Announcement was made from the platform just before the beginning of Mme. Alda's annual New York recital at Carnegie Hall last Tuesday afternoon that the soprano had contracted a severe cold but would nevertheless do her best. Yet the singer's indisposition did not hamper her to the extent of requiring indulgence. Except for some spasmodic and labored breathing and a slight roughness in the medium register the voice was not perceptibly affected. Indeed her upper tones seemed better than in many a day; they appear to have gained in body and brilliancy and moved the large audience to lively outbursts of applause.

The program contained some old English airs, a Mozart aria, and songs by Grieg, Chausson, Rachmaninoff, Debussy, Buzzi-Peccia, Miner Gallup, Frank La Forge, and Woodman. The French numbers were distinguished by no little charm and delicate grace of treatment and one of them—Chausson's blithe "Papillons"—was redemanded. But while Mme. Alda deserves all commendation for placing before her audiences the three superb songs of Grieg "An einem Bach," "Ein Schwan" and "Dein Rath ist wohl gut," she lacks the depth and inwardness of feeling necessary to reveal their content—especially of the first two. Of the deeper significance of the marvelous "Ein Schwan," for example, she disclosed not a trace. And she quite marred its magnificent climax (at the words "Ja da, da sangst du") by that very *decrecendo* against which Grieg so expressly protested. The passage should be sung in full voiced fortissimo. Not to do it so is to miss the point of the whole lyric.

Frank La Forge's accompaniments were as always masterful and his songs among the best features of the program. H. F. P.

## Alma Voedisch's Bookings

Alma Voedisch has booked Albert Spalding in Appleton, Wis., and Benton Harbor, Mich.; Gustav Holmquist in Janesville, Wis.; Peoria, Ill., Topeka, Kan., and Delaware, Ohio; Edna Gunner Peterson in Janesville, Wis.; Della Thal in Peoria, Ill.; Permelia Gale in Delaware, Ohio, Portland, Ore.; Havrah Hubbard in Los Angeles and Riverside, Cal.



## STOCK INTRODUCES GRANADOS NOVELTY

Spanish Composer's "Dante"  
Given its First American  
Hearing in Chicago

CHICAGO, Nov. 8.—Many lands were called upon by Frederick Stock to furnish the program for the fourth regular pair of concerts given by the Chicago Symphony Orchestra last Friday and Saturday. America was represented by the first visiting soloist of the season in the person of Sophie Braslau, the young New York contralto. The program was one of rare interest and enjoyment.

Not often do we find the symphonic writings of a native of Spain on our concert programs, but of late years the name of Enrique Granados (in full, Granados y Campina) has become known to professional musicians for his piano compositions. His symphonic poem, "Dante," was given at these concerts its first American performance, and was one of the most important of the novelties which we have had so far. It is founded not only on the life of the great Italian poet, but brings in also musical portraiture of Dante and Virgil and also the familiar episode of *Paolo and Francesca* in the "Divina Comedia."

The work is in two sections and in this day of orchestral technique the composer displays the usual mastery of his medium in the richness of his colors. He also shows a poetic, melodic strain, which while not strictly original, still brings forth his ideas in interesting and highly musical fashion. It is music which does not lack virility nor action. The modern orchestra is employed and added thereto is a vocal part for contralto which is an integral part of the score. Miss Braslau sang this with a musician's self-abnegation, thereby enhancing the second part of the composition materially. Granados's "Dante" is an important addition to the repertory of our orchestra, and Mr. Stock gave it a wonderfully impressive reading.

Miss Braslau, besides singing the above music, was also heard in the aria, "O Mio Fernando," from Donizetti's "La Favorita," and in an aria from Max Bruch's cantata "Odysseus." Her voice is rich and resonant, well developed and under perfect control. It is a young voice and it has freshness, charm, warmth and a most agreeable quality. That she chose two such shallow arias for one of our symphony programs was somewhat ill-advised, for the music of both is old-fashioned and in the case of the Bruch number rather dull. She sang them remarkably well, however.

Ernest Chausson's B Flat Symphony, which Mr. Stock has now presented for the third time, is a serious work with depth of conception, elevated thought and originality of musical matter.

The program contained also Mozart's "Der Schauspielerdirektor" Overture, Hugo Wolf's "Italian Serenade" and four Hungarian Dances (17-21), arranged by Brahms-Dvorak.

The second of the "Popular" concerts given by the orchestra, under Mr. Stock's direction last Thursday evening brought out a still larger audience than that of a couple of weeks ago. It was a concert which, as a whole, was made up of more substantial music than the former, in that it contained both the "Oberon" and "Jubilee" Overtures by Weber, two movements from the Seventh Symphony by Beethoven, the first "Peer Gynt" Suite by Grieg, and Smetana's symphonic poem, "The Moldau." There was also the fascinating D Major Waltz by Glazounow, the Spanish Rhapsody by Chabrier and the prelude to Saint-Saëns's "The Deluge," in which Harry Weisbach, the concertmaster, scored, being compelled to repeat the selection.

The audiences which attend these concerts are evidently well versed in the sort of music offered, for the selections which proved most popular were just those which represent the highest forms of symphonic writing.

The Chicago Orchestra will give three concerts this year under the auspices of the Oak Park and River Forest High School. It is said that this is the first time that high school has ever engaged a symphony orchestra. The dates are Nov. 22, Jan. 17 and March 20.

M. R.

### Pianist Leopold Heard in Toledo Recital

TOLEDO, OHIO, Nov. 6.—A recital which attracted a capacity house at the Collingwood was given recently by Ralph Leopold, the young Berlin pianist, who

is spending the season in America. Mr. Leopold gave a program of unusual interest, playing among his varied numbers the well-known Bach-Tausig D Minor Toccata and Fugue and a number of Debussy pieces. His playing was marked by clean-cut technic and a breadth of musical feeling. He was received with great enthusiasm by the large audience, which was made up of the musicians and music lovers of the city.

### KNEISEL QUARTET IN OPENING PROGRAM

Chopin Sonata and Ravel Quartet Played at Its First Concert This Season in New York

The Kneisels began their season most auspiciously last Tuesday evening at Æolian Hall, even though it forgot to rain. A huge and typical Kneisel audience enjoyed the program and the manner of its performance and vented its satisfaction very decisively. The four artists merited all the applause lavished on them, for they have not played as well in many a day. For once no scratchy tone disfigured the ensemble, and there was plenty of animation and spirit in place of that excessive emotional reserve so often noted in their work. The Kneisels never wore their hearts conspicuously on their sleeves, but they can exhibit them once in a while and without detriment to their vaunted elegance and finish of execution, too. Tuesday was one of those occasions designed to show that they have red blood as well as virtuosity in their veins.

They gave an unfamiliar Haydn Quartet (in D Major), the 'Cello Sonata of Chopin and Ravel's F Major Quartet and covered themselves with rightful glory in each case. The Haydn Quartet had never before been played by the Kneisels, but it will in all probability be played again. The first two movements show him in an unusually serious state of being and the adagio particularly strikes a deep reflective note. But the little minuet frolics again and the concluding *presto scherzando* simply bubbles over. Its gaiety is contagious.

Nor had Chopin's Sonata yet been heard at a Kneisel function. It must be confessed, however, that the rank and file of 'cellists have shown scant disposition at any time to discover it. The literature of the instrument being as meager as it is one might expect to see it exploited oftener, particularly as it is a beautiful work. Not, perhaps, the "greater Chopin," it contains much that is characteristic and full of poetry. The piano part (especially rich) was handled superbly by Carl Friedberg, who seconded Mr. Willeke in an impeccably smooth, ideally balanced and tasteful interpretation.

But the feature of the concert was Ravel's Quartet. Nothing heard here since the Flonzaleys introduced this composition about four years ago has induced us to change our opinion to the effect that the work is the greatest piece of chamber music that has come out of France since César Franck. Invention, workmanship, imagination and fine flight of fancy unite to establish its place beyond questioning. The spirit is often profound and the expression of it direct, convincing and far more varied than is usually the case in the whole tone idiom. The technical ingenuity is surpassing and for orchestral effect and color the crepitating scherzo stands peerless in modern chamber composition. Lavish and adroit as are the novel devices and combinations, no feeling of disparity between the instrumental means at hand and the effect sought after obtrudes itself for a moment. The balance is sure and the results achieved precisely as intended. H. F. P.

### Havrah Hubbard Opera Talk Illustrated by Mme. Kalna

Havrah Hubbard gave his opera talk on "La Bohème" before the National Opera Club of America at the regular monthly meeting in the Astor Gallery at the Waldorf-Astoria, on Thursday of this week. Wells Weston was the pianist and illustrations were given by Mme. Kalna, dramatic soprano, formerly of the Royal Opera, Berlin, and Covent Garden, London, and Mme. Delhaze-Wickes, pianist.

### Tenor and Basso Make Peace

When the case of Paolo Ananian, the basso, brought against Zanco de Primo, tenor, on a charge of assault with a cane, came up in the Yorkville Court on Nov. 4, the two members of the Boston Opera Company, then playing in New York, agreed to sink their differences and call off the proceedings. The artists left the courtroom arm in arm.

## VON ENDE SCHOOL'S FIFTH ANNIVERSARY

Many Persons Prominent in New York Musical Life Attend Celebration

Celebrating the fifth anniversary of their school, Mr. and Mrs. Herwegh von Ende entertained a large number of guests on Saturday evening, Nov. 6, at the von Ende School of Music, 44 West Eighty-fifth Street, New York.

To have established in five years an



Herwegh von Ende, Director of the von Ende School of Music

institution of the present-day importance and standing of the von Ende school is an achievement over which Mr. von Ende has every reason to feel proud. This is true especially in New York, where conservatories of music seldom prosper.

When Mr. von Ende conceived the idea of establishing a general school of music in New York—a development from his highly successful school of violin playing—he realized the importance of engaging a corps of specialists for his faculty. In past seasons there have been associated with his teaching staff such



Adrienne Remenyi (Mrs. Herwegh von Ende) Head of the Vocal Department of the Von Ende School of Music

notables as Ludwig Hess, Fernando Tanara, David Bispham and Albert Ross Parsons. To-day the faculty includes: Sigismond Stojowski, Alberto Jonas, Lawrence Goodman, Vita Witek, Hans van den Burg, Aeolia Tetamo, Charles Norman Granville, Alfred Ilma, Adrienne Remenyi, Luigi Albertieri, Arthur Hartmann, Paul Stoeving, Herwegh von Ende, Anton Witek, Harry Rowe Shelley, C. Trotin, Paul Kefer, and Herman Spielter.

Another feature of the von Ende school which is largely responsible for its success, is the high standard of musicianship required for graduation. A study schedule which provides for a comprehensive and well balanced training in

all departments of music has been established in this connection.

One of the delightful features of the social life at the school are the receptions given to prominent visiting artists. On Saturday night there was a large gathering in the school rooms and many artists of distinguished rank took the opportunity to honor Mr. von Ende and his wife, Adrienne Remenyi, the noted vocal teacher.

An informal musical program was presented by Ottillie Schillig, soprano, an artist pupil of the school, Alberto Jonas, the eminent Spanish pianist, and his artist pupil, Sybella Clayton, Arthur Hartmann, the noted violinist and Charles Norman Granville, the American baritone.

## VESCEI WINS FAVOR IN PIANO RECITAL

Young Hungarian Musician Gives Excellent Performance Before Æolian Hall Audience

After a single appearance in New York last season with an orchestra composed of members of the New York Symphony, Desider Josef Vescei, the young Hungarian pianist, gave his first New York recital in Æolian Hall, Tuesday afternoon, Nov. 9. Vescei came last year, preceded by flattering reports of his concerts abroad, flashed for a brief moment like a bright star in the musical firmament and then disappeared. Those who heard his excellent performance of the Saint-Saëns and Liszt Concertos were pleased with the announcement of his renewed activities, and turned out in good numbers to hear him in the more taxing task of a piano recital. They were not doomed to disappointment, for Vescei strengthened considerably his claim to artistic recognition, and showed that he is perfectly capable of holding an audience for an entire afternoon without having to depend upon the assistance of an orchestra. His program contained several numbers that are not encountered on the average pianist's list of favorite vehicles for public performance, notably the Concerto of Friedrichmann Bach-Stradel, Seventeen Variations Sérieuses, Op. 54, of Mendelssohn, and "Auf Flügel des Gesanges" of Mendelssohn-Liszt. The balance of the program was made up of the familiar Carnival of Schumann, three Chopin Etudes and a Tarantella of Leszt.

In the Concerto, Vescei revealed an unusual breadth of vision and keen understanding of the development of the themes. He preserved the original classic beauty of the work and interpreted it sincerely and artistically. The Seventeen Variations gave him ample opportunity for displaying his fine technical equipment, perfect articulation of notes and a beautiful limpid tone that left nothing to be desired. In the Carnival, his fine sense of rhythm stood forth as a marked feature, while his delicate phrasing and the crispness and pearly quality of his technique stood him in good stead. The Chopin Etudes fairly sparkled and brought forth spontaneous applause. His other numbers were in keeping with his genuine musicianship. H. B.

### Royal Dadmun Gives Recital for Club in Fredonia, N. Y.

FREDONIA, N. Y., Nov. 6.—The Music Club heard Royal Dadmun, the New York baritone, last evening in an admirable recital and expressed its approval of this gifted singer most emphatically. Mr. Dadmun presented a fine program, in which he sang a wide variety of works. His American songs were H. Reginald Spier's "Ultima Rosa," Deems Taylor's "Witch Woman" and Will Marion Cook's "Exhortation." Mr. Dadmun was in excellent voice and his interpretative ability was likewise praiseworthy. After the first group he was recalled three times and at the close of the program four encores were demanded. John Warner played the piano accompaniments effectively.

### Elizabeth Amsden Doing Red Cross Work in Paris

BOSTON, Nov. 6.—Elizabeth Amsden, soprano of the former Boston Opera Company, is in Paris, where, it is learned from recent word received from there, she is doing valuable hospital work among the sick and wounded. At the close of the Boston Opera Company's season in Paris, a year ago last spring, Miss Amsden was engaged for the Paris Opera, when the outbreak of war interrupted this engagement. Since then Miss Amsden has been in Paris busily engaged in the Red Cross work and doing some teaching as well. W. H. L.





Edward Knoblauch's play, "Paganini," in which George Arliss enacts the famous violinist, had its premiere at Rochester, N. Y., on Nov. 8.

Stuart Mason of the faculty of the New England Conservatory gave a pianoforte recital in Jordan Hall, Boston, Nov. 3, before a large audience.

Marguerite Allis, the New Haven contralto, sang as soloist at the fall meeting of the Connecticut Federation of Woman's Clubs in Bridgeport, Conn.

Christ Episcopal Church in Glen Ridge has the reputation of possessing one of the best choirs in Northern New Jersey. Fifteen new boy choristers were added to the choir on Nov. 7.

Dallmeyer Russell gave a pleasing piano recital on Oct. 23 in Central Music Hall, Parkersburg, W. Va. His program was exceedingly diversified, ranging from Bach to Moszkowski.

At a recent musical service in the Church of St. Clement, El Paso, Tex., the soloists were Constance Pateman, C. G. Ruby, Gertrude Yale, M. H. MacCollum and M. H. Lemen.

Arthur Herschman, baritone, at his recital in Aolian Hall, New York, on Nov. 6, sang "Twilight," by Walter Ruel Cowles of New Haven, a member of the Yale Music School Faculty.

Jane Tuttle, dramatic soprano, gave the second of two recitals in Huntington, W. Va., on Nov. 4. She was assisted capably by Ruth Klauber, pianist, and Genevieve Fodrea, violinist.

Gaul's sacred cantata "Ruth" was sung recently by the vested choir of Pilgrim Church, Worcester, Mass. The soloists were Mildred Eaton, Louise Colwell Irvine, Muriel Haas, and Harry C. Coley.

Wilmer Blackburn, who has been in charge of the choir at John D. Rockefeller's Church in Cleveland for many years, has accepted a similar position at the First M. E. Church of Charleston, W. Va.

Helen Sharp, who has been in music in the public schools of Cadiz, Ohio, for the last three years, resigned recently. Her place has been filled by Nelle Kinsey. The latter is already engaged upon her new duties.

Prof. Harry B. Jepson of the Yale School of Music is to give his usual series of organ recitals at Woolsey Hall following the Christmas recess. They are to be given Sunday and Monday afternoons, beginning Jan. 9 and 19.

Gertrude Field, violinist, of Bridgeport, Conn., who is connected with the New York Settlement Music School, has been appointed head of the violin department of the Cathedral School of St. Mary's Church in Garden City, L. I.

The Derby Choral Club, of which Dr. Horatio W. Parker of Yale University was formerly conductor, and which in recent years has given some able musical productions in the towns near New Haven, is to reorganize for this season.

Antonia Drewsen, a pupil of Charlotte Lund, the soprano, sang at the Hotel Gramatan, Bronxville, N. Y., recently, and was favorably received. Miss Lund has been engaged by Espinoza, the Spanish 'cellist, to assist him at the Waldorf on Nov. 20.

The young violinist, Julius Freidman, a protégé of the Ladies' Musical Club of Seattle, Wash., played before the club recently, showing thorough understanding of his instrument. He is to leave for Boston to fill concert engagements during the winter.

Mustanto's St. Petersburg Orchestra played recently at a Sunday night concert at the Steinberg Theater, Webster, Mass. Leon Mustanto, former conductor of the Doneskoi regimental band, No. 111, the famous military band of Mariampool, was the conductor.

John and Mary McCay, brother and sister, blind artists, gave a concert on Nov. 4 and 5 at Knights of Columbus Hall, Troy, N. Y. Miss McCay has a pleasing soprano voice and her brother is a baritone of considerable ability. Both are also accomplished pianists.

Lawrence J. Munson will give a series of four organ recitals at the Erasmus Hall High School, Brooklyn, Sunday afternoons, Nov. 2, 28, Dec. 5 and 12. These recitals are under the joint auspices of the Department of Education and the American Guild of Organists.

An entertainment was given at the home of Mrs. Henry Mallory, in Greenwich, Conn., Nov. 5, at which the artists were Mrs. Frederick Herr Jones, reader, and Mary Louise Lockhart, pianist. Miss Lockhart played Liszt's "Twelfth Hungarian Rhapsodie" and several other numbers.

The Mozart Concert Company, comprising Mrs. Elsie G. Duga, soprano; J. P. Maguire, tenor; Jessie A. Wolfe, organist; Ruth Petit, reader, and Lawrence H. Summers, violinist, gave an enjoyable recital on Nov. 3 in St. John's Evangelical Protestant Church of Wheeling, W. Va.

The first of the series of concerts to be given by the Men's Club of the Fourth Presbyterian Church, Albany, N. Y., took place Nov. 1, when the Dorva-De Leon Company furnished the entertainment. Mme. Claire Dorva, operatic soprano, was the leading artist and a diversified program was given.

The Brockton Philharmonic Orchestra, George Sawyer Dunham, conductor, will give a concert in the new Knights of Pythias Temple, Brockton, on Nov. 29, as a feature of the dedication exercises of that building. Mr. Dunham and his orchestra will be assisted by Florence Jepperson, contralto, of Boston.

The Machias Festival Chorus of Bangor, Me., at a recent meeting elected the following officers for the coming year: Frank S. Ames, president; Mr. Merrill, vice-president; Mrs. E. E. Talbot, secretary; Bertha Longfellow, treasurer; Mrs. Alfred Ames, accompanist, and Mrs. Anna Ames Peavey, assistant accompanist.

Signor Tetamo, the Italian composer and vocal instructor, gave a reception on Nov. 6 at his studio in Albany, N. Y. He gave several of his compositions, including "A Dream" and "Festa di Villaggio," and Constance Wardle, a soprano pupil, sang "Romance" from "Forza del Destino" and an aria from "Les Huguenots."

The first in a series of five historical recitals given by pupils of George Bagby, vocal teacher, took place on Nov. 3, in the First Congregational Church of Huntington, W. Va. The following pupils were heard: Mary Smith, Janet Parsons, Edith Jarvis, Ruth Campbell, Mrs. John Culton, Mrs. J. Harold Ferguson and Mrs. Lindsay Vinson.

The music section of the Amherst (Mass.) Woman's Club began its year with a meeting held on Nov. 3, with Mrs. Charles Wellington. The chairman of the section, Mrs. Ida M. Paige, presided. The subject for the year is Russian music. Mrs. James Merrick read a paper about the composers under consideration that afternoon.

Dr. A. J. Harpin was the soloist recently at the Sunday night concert at the Bancroft Hotel, Worcester, Mass. The Dann Woman's Orchestra played and M. Maude Bancroft was accompanist. Beu-

lah Leighton, who has been one of the soloists at the Onondaga Hotel at Syracuse, N. Y., will be soloist at the Bancroft Hotel for the present season.

Eighty children in old-time costumes appeared in concert on Nov. 3 at the First M. E. Church of Meriden, Conn. The assisting adults were Mrs. Charles M. Allen, Mrs. Schuler, A. B. Savage and David Dickinson. Mrs. N. R. Arnold was at the piano and Mrs. Jeanne Boylen at the organ. The large chorus was capably led by Walter Carey.

Mrs. Harold Mott-Smith gave a music lecture and recital recently at the Y. W. C. A., Schenectady, N. Y. Beginning with numbers by Beethoven and Bach, Mrs. Mott-Smith played a Russian group, including works by Wrangell, Iljinsky and Pachulski. Chopin's Scherzo was later given with fine technique and spirit. She also sang several favorite modern songs.

The music department of the Woman's Club of New Britain, Conn., will give a concert on Nov. 29, at which the Hartford Philharmonic Orchestra, with Robert Prutting, conductor, will appear, together with the Catholic Choral Union, under the direction of Professor Harman. Rose O'Brien Mileke is to be the assisting artist. The Choral Union will sing Handel's "Messiah."

Mrs. W. K. Vanderbilt, Anne Morgan, Elsie de Wolfe and Elisabeth Marbury have offered a cash prize for the song, hitherto unpublished, which shall meet the approval of the jury to be selected from among the leading musicians, and to be presented at the Strand Roof Garden song contest, New York, Friday evening, Nov. 16. The song may be adopted as the official melody of the Roof.

C. Winfield Richmond, pianist and teacher, of Bangor, Me., gave his third lecture-recital on Haydn and Beethoven at the Y. W. C. A., Nov. 2. The subjects were treated in a clear, concise manner and the lecturer played a skillfully chosen program. Recent recitals in Bangor have been given by Abbie N. Garland, Mr. Richmond and Mrs. Frank L. Tuck.

A pew in St. Peter's Church, Albany, N. Y., was dedicated recently to Dr. Frank Sill Rogers, who has served twenty-five years as organist and choir-master. The vested choir of fifty voices is, according to Walter Henry Hall, one of the three best boy choirs in the world. Horatio Parker was a recent guest of Dr. Rogers and heard the choir. Dr. Parker has dedicated two of his compositions to the organist.

At the first ladies' day of the season the gallery of the Providence Art Club was well filled for a brief musical program by Hazel Treat, soprano, and Margarette Gardner, harpist. Stuart Ross accompanied Miss Treat. The Chaminate Club held its weekly meeting in Froebel Hall with a miscellaneous program given by club members assisted by Bertha Irene Coupe, violinist, who played the Bruch Concerto in G Minor.

The first concert in the Grafton (W. Va.) Lyceum course was given in Brinkman's Opera House on Nov. 1 by the Metropolitan Grand Quartet, the members of which are Charles L. Neth, lyric tenor; Paul Chase, *tenore robusto*; Harry Edwards, baritone; Thomas W. Lane, basso, and Mrs. W. P. Lane, pianist. The well-balanced program was appreciated. These artists were heard in Charleston, W. Va., on Nov. 3.

Martha Atwood Baker, soprano, of Boston, was assisting soloist with the Adelphi Male Quartet of that city in a concert before the Woonsocket Fortnightly Club at Woonsocket, R. I., on Oct. 29. Other assisting artists were Annah Howe Hunting, cello, and Elizabeth Stanley, violin. With these two artists Mrs. Baker opened the program in Borowski's Trio "Adoration," and was later heard in English song groups.

The newly organized Music Study Club of Baltimore held its second meeting recently, at which the topic was "Beethoven." The club members are: Mrs. Iphigenia McGill Miller, Mrs. Leonetta McGill, Vida Byrd, Nora Nilson, Leana Windus, Nellie Morgan, Irene McLaughlin, Marie Fitzgerald, Helen Fahey, Eva Vaeth, Herbert Bangs, Denoe Leedy, Royland Thompson, Arthur New, William McGill and William McLaughlin.

In the recital hall of the new Conservatory of Music, Louisville, Ky., on Oct. 28, the second of a series of faculty recitals was given before a capacity audience, enlisting the services of Patrick O'Sullivan, head of the piano department, and Charles Letzler, the instructor of violin. These artists played with their accustomed charm and intelligence. Their program was made up of the works of Corelli, Chopin, Kreisler, Grieg, Rubinstein, Liszt and O'Sullivan.

The recently organized George Chadwick Stock Pupils' Chorus will give a series of concerts at the Y. M. C. A. of New Haven, Conn., beginning with Christmas week. Its officers are G. C. Stock, president; A. B. Dickson, conductor; Nancy Goodyear, secretary-treasurer; Le Roy Kirkham, accompanist. The members of the music committee are Jessie Wharton, Ethel Higgins, Carl Hauser. Publicity: O. G. Horton, Charles Ringwald and Mr. Bodine.

Director Weinreich, of the European Conservatory of Music, Baltimore, arranged an interesting recital at the conservatory building, Thursday evening, Nov. 4, at which his piano pupils and the advanced violin students under Julius Zech were heard to good advantage. Those participating were Ethel Ashman, Dorothy Hoenes, William Rokos, Nellie Eisinger, Eleanor Riebel, George Theiss, Jas. Wilbur Reed, Birdie Rokos, Nellie Williams, Joseph Schreiber, Conrad Gebelein and Maud Schaefer.

The choral class of the Worcester (Mass.) Woman's Club has started its season's work under the direction of Louis Schalk of Boston. Included in the class is the choral quartet composed of Grace Oakes-Bowker and Aurelius F. Wheeler, sopranos; Mrs. Charles E. Smith and Mrs. Albert B. Scott, altos. Advanced pupils of Verner Coxon Bemis gave a piano recital in Worcester recently. They were assisted by Felice Dann, cornetist, and A. Henry Comtois.

In the first of the series of winter programs given by the Mechanics Association in Worcester, Mass., the entertainers were the members of the Ambers Musical Octette, which included Mildred Erickson, Olive Wheat, Clara Gray, Kathryn Roberts, Hugh Aspinwall, Wendall Loveless, Fred Bollman and Gustave Spaeth. A Gottschalk and MacDowell program was given recently by the Fireside Club at the home of Mrs. A. H. Winslow. E. W. Durgin read a sketch on Gottschalk's life and Mrs. J. L. Crockett notes on MacDowell.

The symphony was the subject of the Monday Musical Club meeting at Graduates' Hall, Albany, N. Y., on Nov. 1. Mrs. E. F. Horton presented a paper on this subject. Elizabeth Belding was in charge of the musical program, assisted by Ruby Quackenbush and Mrs. E. P. Willis. Those who contributed solos were: Mrs. Raymond N. Fort, Mrs. Daniel S. Benton and Mrs. Leo K. Fox, sopranos; Mrs. Horatio S. Bellows, contralto; Janet Lindsay, violinist, and Elizabeth Belding and Mrs. E. P. Willis, pianists. The accompanists were Florence Page, Henrietta Gainsley and Elizabeth Belding.

Henry L. Gideon of Boston will give the second Opera Talk in his series of Symphonies and Opera Talks for the Women's City Club of Boston in Pilgrim Hall, on Saturday afternoon, Nov. 13, instead of Tuesday afternoon, Nov. 9, as previously announced. Mr. Gideon will discuss Montemuzzi's "The Love of Three Kings" and "The Dumb Girl of Portici" by Auber. The Quartet of Ancient Instruments, consisting of three members of the Boston Symphony Orchestra and Mr. Gideon, harpsichordist, will furnish the musical illustrations of Mr. Gideon's fifth Symphony Talk before the Women's City Club, on Dec. 14.

Alpha Chapter, Phi Mu Alpha, Sinfonia Fraternity of America, gave its first concert of the present season in Jordan Hall, Boston, Nov. 1. The New England Conservatory organ department was well represented by William B. Burbank, who played the Intermezzo of Widor's Seventh Organ Symphony, and W. Lawrence Cook, who was heard in the finale of the Sixth Symphony by the same composer. Other numbers were: Bach, Praeludium and Gavotte, from Sonata in E Major, for violin alone, Paul T. White; Puccini, Aria from "La Bohème," "Che gelida manina," de Ross McAllister; Liszt, Etude in F Minor, Ellsworth A. MacLeod; Kreisler, "Caprice Viennois," William F. Deusinger; Cowen, "Onaway, Awake, Beloved," H. Reed Wilkins.



## ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

## Individuals

**Aab, Edith.**—Hartford, Conn., Nov. 12 and Dec. 12.  
**Alcock, Merle.**—San Antonio, Tex., Nov. 15; New York City, Dec. 17, 19.  
**Althouse, Paul.**—Dayton, Ohio, Nov. 24; Lancaster, Pa., Nov. 29.  
**Baker, Martha Atwood.**—Attleboro, Mass., Nov. 10; Worcester, Mass., Nov. 18.  
**Bauer-Casals.**—Joint recital, Æolian Hall, New York, Nov. 20.  
**Barstow, Vera.**—New York, Æolian Hall, Nov. 20.  
**Biggs, Richard Keyes.**—Rome, Ga., Nov. 16; Macon, Ga., Nov. 17; Brooklyn (Boys' High School), Nov. 28, Dec. 5, 12.  
**Bispham, David.**—Pittsburgh, Pa., Nov. 13; Fort Wayne, Ind., Nov. 15; Greencastle, Ind., Nov. 16; La Porte, Ind., Nov. 18; Appleton, Wis., Nov. 19; Fargo, N. D., Nov. 22; Mason City, Iowa, Nov. 24; Des Moines, Iowa, Nov. 25; Ottumwa, Ia., Nov. 26; Nebraska City, Neb., Nov. 27; Omaha, Nov. 29; Georgetown, Ky., Dec. 1; Montevallo, Ala., Dec. 4; Athens, Ga., Dec. 6; Birmingham, Ala., Dec. 7; Atlanta, Ga., Dec. 9; Macon, Ga., Dec. 10; Milledgeville, Ga., Dec. 11.  
**Boshko, Victoria and Nathalie.**—New York, Nov. 23; New Rochelle, N. Y., Nov. 26.  
**Bourstin, Arkady.**—Williamsport, Pa., Jan. 28.  
**Cadman, Charles Wakefield.**—Rome, Ga., Nov. 15; Akron, Ohio, Nov. 18; Pittsburgh, Pa., Nov. 19; New York City, N. Y., Nov. 22; Boston, Mass., Nov. 26; New York City, N. Y., Nov. 30; Providence, R. I., Dec. 1; Zanesville, Ohio, Dec. 3; Pontiac, Mich., Dec. 4, 5; Benton Harbor, Mich., Dec. 6; Muncie, Ind., Dec. 8; Wichita, Kan., Dec. 10; Denver, Col., Dec. 14.  
**Campbell, John.**—Lindsborg, Kan. (Bethany College), Nov. 12; St. Louis (Pageant Soc.), Nov. 16; Evanston, (Choral Club), Nov. 18; Grand Rapids, Nov. 19; Chicago, (Apollo Club), Messiah, two performances, Dec. 23 and 27.  
**Carl, Dr. William C.**—Concerts at First Presbyterian Church, Fifth Avenue and Twelfth Street, Monday evenings, Nov. 15, 22 and 29; Dec. 6.  
**Caslova, Marie.**—Lafayette, Ind., Nov. 22; Urbana, Ill., Nov. 23; Jacksonville, Ill., Nov. 24; Columbia, Mo., Nov. 26; Hannibal, Mo., Nov. 27.  
**Case, Anna.**—Des Moines, Iowa, Nov. 15; Erie, Pa., Nov. 18; Kansas City, Mo., Nov. 23; Wichita, Kan., Nov. 26; Topeka, Kan., Nov. 29; Emporia, Kan., Dec. 1; Grinnell, Iowa, Dec. 3; Dubuque, Iowa, Dec. 6; Chicago, Ill., Dec. 7; Cleveland, Ohio, Dec. 9; New York City, Dec. 11; Poughkeepsie, N. Y., Dec. 12; New York City, Dec. 15; Dayton, Ohio, Dec. 17.  
**Cheatham, Kitty.**—Norfolk, Va., Nov. 16; Hampton, Va., Nov. 17; Brooklyn, N. Y., Academy of Music, Nov. 20; Philadelphia, Witherspoon Hall, Nov. 22.  
**Chilson-Ohrman, Mme.**—New York City (Æolian Hall), Nov. 19; Holland, Mich., Nov. 22; Nashville, Tenn., Dec. 3; Chicago, Dec. 6.  
**Christie, Winifred.**—New York (Æolian Hall), Nov. 17.  
**Clark, Charles W.**—Tulsa, Okla., Nov. 19; Marshalltown, Iowa, Nov. 25.  
**Coman, Kathleen.**—Pittsburgh, Nov. 13; Ft. Wayne, Ind., Nov. 15; Greencastle, Ind., Nov. 16; La Porte, Nov. 18; Appleton, Wis., Nov. 19; Fargo, N. D., Nov. 22; Mason City, Iowa, Nov. 24; Des Moines, Iowa, Nov. 25; Ottumwa, Ia., Nov. 26; Nebraska City, Nov. 27; Omaha, Nov. 29; Georgetown, Ky., Dec. 1; Montevallo, Ala., Dec. 4; Athens, Ga., Dec. 6; Birmingham, Ala., Dec. 7; Atlanta, Ga., Dec. 9; Macon, Ga., Dec. 10; Milledgeville, Ga., Dec. 11.  
**Connell, Horatio.**—St. Louis, Nov. 15, 16; Princeton University, Dec. 3; Dobbs Ferry, N. Y., Dec. 9; Yale University, Dec. 13; Harvard University, Dec. 16.  
**Copeland, George.**—New York City, Nov. 21; Brooklyn, N. Y., Nov. 28; New York (Æolian Hall), Nov. 24 and Dec. 8.  
**Cornell, Louis.**—New York (Æolian Hall), Nov. 29.  
**Cox, Calvin.**—New York, Nov. 19; New York City, Nov. 21; Brooklyn, N. Y., Nov. 28; New York, Dec. 1; Chicago, Dec. 7; Yankton, S. D., Dec. 14.  
**Craft, Marcella.**—Evanston, Ill., Nov. 16; Jersey City, N. J., Nov. 18; Boston, Nov. 29; Pittsburgh, Dec. 1.  
**Culp, Julia.**—New York (Æolian Hall), Nov. 28.  
**Dadmun, Royal.**—Nov. 16, New York; Dec. 1, Newark, N. J.; Dec. 6, Youngstown, Ohio; Dec. 8, Mansfield, Ohio; Dec. 10, Erie, Pa.  
**Decreus, Camille.**—New York (Æolian Hall), Nov. 30.  
**Destinn, Emmy.**—Kansas City, Mo., Nov. 12.  
**De Moas, Mary Hissem.**—East Orange, N. J., Nov. 15; Montclair, N. J., Nov. 30.  
**Dilling, Mildred.**—Philadelphia, Nov. 15; Amsterdam, N. Y., Nov. 18; Philadelphia, Nov. 22.  
**Dufau, Jenny.**—Grenada, Miss., Nov. 15; Birmingham, Ala., Nov. 18; Hendersonville, N. C., Dec. 1; Hollins, Va., Dec. 3; Sweetbriar, Va., Dec. 4; New York City (Æolian Hall), Dec. 10; Detroit, Mich., Dec. 14; Chicago, Ill., Dec. 16, 26.  
**Ellerman, Amy.**—Brooklyn, Nov. 28; New York, Dec. 1; Chicago, Dec. 7; Yankton, S. D., Dec. 14.  
**Ewell, Lois.**—New York (Æolian Hall), Nov. 25.  
**Flint, Willard.**—Chicago, Dec. 17, 27.  
**Friedberg, Carl.**—Chicago, Ill., Nov. 21, 28; Appleton, Wis., Nov. 30; St. Louis, Mo., Dec. 3 and 4; Lincoln, Neb., Dec. 7; Washington, D. C., Dec. 10; New York, Jan. 2.  
**Frisch, Mme. Povia.**—Buffalo, Nov. 16; Detroit, Nov. 19; Norwich, Conn., Dec. 7; Boston, Dec. 15.  
**Gabrilowitsch, Ossip.**—New York (Æolian Hall), Nov. 13, Dec. 11, 28.  
**Gebhard, Heinrich.**—Concord, Mass., Nov. 17; Newport, R. I., Dec. 9; St. Louis, Dec. 17, 18; Middleboro, Mass., Jan. 14.  
**Gideon, Henry.**—Boston, Dec. 14.

**Glenn, Wilfred.**—Bloomfield, N. J., Nov. 29; Pittsburgh, Dec. 30; Troy, Jan. 20; Lowell, Mass., Jan. 25; Boston, Feb. 27.  
**Gottschalk, Robert.**—New York (Princess Theater), Nov. 15.  
**Godowsky, Leopold.**—New York (Carnegie Hall), Nov. 13.  
**Granville, Chas. Norman.**—New York, Nov. 12 and 19.  
**Gunn, Kathryn Platt.**—New York, Dec. 11; Brooklyn, Nov. 18, 29 and Dec. 12.  
**Gutman, Elizabeth.**—New York (Æolian Hall), Nov. 16.  
**Harrison, Charles.**—Hays, Kan., Nov. 30; Sedalia, Mo., Dec. 2; Wichita, Kan., Dec. 5; Hays, Kan., Dec. 7; Ottawa, Kan., Dec. 8; Hopkinsville, Ky., Dec. 10; Houston, Tex., Feb. 13.  
**Hartley, Laeta.**—Providence, Nov. 23; Fall River, Dec. 6; Worcester, Dec. 7; Hartford, Dec. 13.  
**Harvard, Sue.**—Steubenville, Ohio, Nov. 25; Sharon, Pa., Dec. 4.  
**Hegedus, Ferencz.**—New York, (Æolian Hall), Nov. 16.  
**Hemenway, Harriet Sterling.**—Beverly, Mass., Nov. 11; Claremont, N. H., Nov. 16; Northfield, Mass., Nov. 29; Boston, Mass., Dec. 7 and 9; Randolph, Mass., Dec. 14.  
**Hochstein, David.**—New York (Æolian Hall), Nov. 19.  
**Holt, Gertrude.**—Winchester, Mass., Nov. 16; New Haven, Conn., Dec. 1.  
**Howard, Kathleen.**—St. Louis (Pageant), Nov. 16.  
**Hutcheson, Ernest.**—Philadelphia, Nov. 13; Chambersburg, Pa., Nov. 15; Chicago, Nov. 19, 20; Brooklyn, Dec. 1; New York, Dec. 4; Brooklyn, Dec. 8.  
**Hudson-Alexander, Caroline.**—New York (Æolian Hall), Nov. 15.  
**Ivins, Ann.**—Washington, D. C., Dec. 7.  
**Ingram, Frances.**—Chicago (Opera Company), Nov. 15; Alma, Mich., Nov. 16; Chicago, Nov. 17; Holland, Mich., Nov. 22; Milwaukee, Wis., Dec. 13; Evanston, Ill., Dec. 15; Chicago, Ill., Dec. 17.  
**Jacobsen, Sascha.**—Boston, Nov. 17; New York (Æolian Hall), Nov. 27; Chicago, Feb. 1; Buffalo, Feb. 29.  
**Jeffers, Geneva Holmes.**—New York (Waldorf), Nov. 24.  
**Jolliffe, R. Norman.**—New York (Columbia University), Nov. 18; Brooklyn, Nov. 16; New York, Nov. 18.  
**Jordan, Mary.**—New York (Æolian Hall), Nov. 18.  
**Kaiser, Marie.**—Kansas City, Mo., November tour; East Orange, Dec. 5; Pittsburgh, Dec. 10; Fall River, Feb. 21; Boston, Apr. 23.  
**Kurt, Melanie.**—New York (Philharmonic), Nov. 14.  
**Lada.**—Candler Theater, New York, Nov. 16.  
**La Ross, Earle.**—Binghamton, N. Y., Nov. 22; Easton, Pa., Dec. 2; Cleveland, Dec. 7.  
**Leginska, Ethel.**—Syracuse, N. Y., Nov. 15; Flushing, L. I., Nov. 17; Dayton, Ohio, Nov. 23; Greensboro, N. C., Dec. 3; Boston, Mass., Dec. 8; West Roxbury, Mass., Dec. 9; Chicago, Dec. 12.  
**Lund, Charlotte.**—New York (Hotel Marie Antoinette), Nov. 16, Dec. 14.  
**MacMichael, Charles.**—New York (Princess Theater), Nov. 14.  
**Mannes, David and Clara.**—New York, Dec. 6.  
**Martin, Frederic.**—Lexington, Va., Nov. 15; Harrisburg, Va., Nov. 16; Parkersburg, W. Va., Nov. 18.  
**McCue, Beatrice.**—New York, Dec. 13.  
**McCormack, John.**—Brooklyn, Nov. 14; Troy, N. Y., Nov. 16.  
**McMillan, Florence.**—New York, Nov. 14.  
**Melville-Liszewska, Mme., Marguerite.**—Chicago, Nov. 18; Boston, Nov. 28.  
**Middleton, Arthur.**—Utica, N. Y., Nov. 15; Erie, Pa., Nov. 30; Hartford, Conn., Dec. 10.  
**Mertens, Alice Louise.**—Brooklyn, N. Y., Nov. 16; Newark, N. J., Nov. 18; Syracuse, N. Y., Dec. 21.  
**Miller, Christine.**—Oil City, Pa., Nov. 16; Boston, Nov. 18; Norwich, Conn., Nov. 19; New York City (Æolian Hall), Nov. 23; New York City (Columbia University), Nov. 24; Williamsport, Pa., Nov. 25; Woodlawn, Pa., Nov. 26; Lancaster, Pa., Nov. 29; New York City, Nov. 30; Chicago, Dec. 6; Hamilton, Ohio, Dec. 7; Chicago, Dec. 23, 27.  
**Miller, Reed.**—New York (Recital), Dec. 8; Boston (Handel and Haydn Society), Dec. 17.  
**Morrissey, Marie.**—Maplewood, N. J., Nov. 18; Newark, N. J., Nov. 19 and 21; New York City, Nov. 20; Wilkes-Barre, Pa., Nov. 22; Springfield, Mass., Dec. 5; Providence, R. I., Dec. 17; Pittsburgh, Pa., Dec. 20, 30; Wellesley College, Mass., Feb. 25.  
**Narelle, Marie.**—Pittsburgh, Nov. 13; Ft. Wayne, Ind., Nov. 15; Greencastle, Ind., Nov. 16; La Porte, Nov. 18; Appleton, Wis., Nov. 19; Fargo, N. D., Nov. 22; Mason City, Iowa, Nov. 24; Des Moines, Iowa, Nov. 25; Ottumwa, Iowa, Nov. 26; Nebraska City, Nov. 27; Omaha, Nov. 29; Georgetown, Ky., Dec. 1; Montevallo, Ala., Dec. 4; Athens, Ga., Dec. 6; Birmingham, Ala., Dec. 7; Atlanta, Ga., Dec. 9; Macon, Ga., Dec. 10; Milledgeville, Ga., Dec. 11.  
**Northrup, Grace.**—Roseville, N. J., Nov. 16; Brooklyn, Nov. 18; New York (Oratorio Society), Dec. 9.  
**Ornstein, Leo.**—New York (Æolian Hall), Nov. 27.  
**Parks, Elizabeth.**—New York, Nov. 13; Hoboken, Dec. 5.  
**Pizer, Maxmillan.**—New York, Carnegie Hall (Philharmonic), Jan. 7; New York, Carnegie Hall, recital, Jan. 24.  
**Powell, John.**—New York (Æolian Hall), Nov. 21.  
**Rasely, George.**—Wildwood, N. J., Nov. 18; West Roxbury, Mass., Nov. 24; Boston, Dec. 5.  
**Redfeather, Princess Tsianina.**—Rome, Ga., Nov. 15; Akron, Ohio, Nov. 18; Pittsburgh, Pa., Nov. 19; New York City, N. Y., Nov. 22; Boston, Mass., Nov. 26; New York City, N. Y., Nov. 30; Providence, R. I., Dec. 1; Zanesville, Ohio, Dec. 3; Pontiac, Mich., Dec. 4, 5; Benton Harbor, Mich., Dec. 6; Muncie, Ind., Dec. 8; Wichita, Kan., Dec. 10; Denver, Col., Dec. 14.  
**Richardson, Martin.**—Cincinnati, Nov. 15; New York, Nov. 20.  
**Rio, Anita.**—Buffalo, Dec. 6.  
**Schelling, Ernest.**—New York (Carnegie Hall), Nov. 17.

## NEW YORK CONCERT CALENDAR

## November

13—Hunter Welsh, Æolian Hall, piano recital, evening.  
 13—Leopold Godowsky, piano recital, afternoon, Carnegie Hall.  
 14—Philharmonic Society, Carnegie Hall, afternoon.  
 14—Charles MacMichael, piano recital, afternoon, Princess Theater.  
 15—Caroline Hudson—Alexander, song recital, afternoon, Æolian Hall.  
 15—Margaret Whitaker, violinist, and Robert Gottschalk, tenor, joint recital, afternoon, Princess Theater.  
 16—Fannie Bloomfield Zeisler, piano recital, afternoon, Carnegie Hall.  
 16—Elizabeth Gutman, song recital, afternoon, Æolian Hall.  
 16—Ferencz Hegedus, violin recital, afternoon, Æolian Hall.  
 17—Ernest Schelling, piano recital, afternoon, Carnegie Hall.  
 18—Philharmonic Society, evening, Carnegie Hall.  
 18—Mary Jordan, song recital, evening, Æolian Hall.  
 19—Philharmonic Society, afternoon, Carnegie Hall.  
 19—Mme. Chilson-Ohrman, song recital, afternoon, Æolian Hall.  
 19—David Hochstein, violin recital, evening, Æolian Hall.  
 20—Young People's Symphony Concert, afternoon, Carnegie Hall.  
 20—Harold Bauer, piano, and Pablo Casals, cello, joint recital, afternoon, Æolian Hall.  
 20—Vera Barstow, violin recital, evening, Æolian Hall.  
 21—Symphony Society of New York, afternoon, Æolian Hall. (John Powell, soloist.)  
 22—Winifred Christie, piano recital, Æolian Hall, afternoon.  
 23—Margulies Trio, Æolian Hall, evening.  
 23—Christine Miller, song recital, afternoon.  
**Schofield, Edgar.**—New York, Nov. 30; Washington, Dec. 8; Jamaica, Dec. 28; Buffalo, Feb. 29.  
**Seydel, Irma.**—Boston, Nov. 11; New York, Nov. 18.  
**Schutz, Christine.**—Fremont, Ohio, Dec. 7; New Wilmington, Pa., Dec. 8.  
**Sharlow, Myrna.**—Minneapolis, Nov. 16; Chicago Opera, Nov. 24.  
**Schnabel, Tollefsen, Mme.**—Yonkers, N. Y., Dec. 7.  
**Schwahn, Bertram.**—Hoboken, Dec. 5.  
**Shaw, Loyal Phillips.**—Providence, R. I., Nov. 16; Pawtucket, R. I., Jan. 29.  
**Shattuck, Arthur.**—New York (Æolian Hall), Dec. 1.  
**Simmons, William.**—Freehold, N. J., Nov. 18 (afternoon); Staten Island, N. Y., Nov. 18 (evening); Forest Hills, N. Y., Nov. 22; New York City, Dec. 14.  
**Smith, Ethelynde.**—Springfield, Mass., (Springfield Symphony Orchestra), Nov. 21.  
**Sorrentino, Umberto.**—Augusta, Nov. 15; Macon, Nov. 17; Birmingham, Nov. 19; Memphis, Nov. 22; Nashville, Nov. 24; Chattanooga, Nov. 27; Knoxville, Nov. 30; Asheville, Dec. 2; Greensboro, Dec. 4.  
**Spalding, Albert.**—New York (Æolian Hall), Nov. 26.  
**Spross, Charles Gilbert.**—Des Moines, Iowa, Nov. 15; Erie, Pa., Nov. 18; Kansas City, Mo., Nov. 23; Wichita, Kan., Nov. 26; Topeka, Kan., Nov. 29; Emporia, Kan., Dec. 1; Grinnell, Iowa, Dec. 3; Dubuque, Iowa, Dec. 6; Chicago, Ill., Dec. 7; Cleveland, Ohio, Dec. 9; New York City, Dec. 11; Poughkeepsie, N. Y., Dec. 12; New York City, Dec. 15; Dayton, Ohio, Dec. 17.  
**Steele, Ray Williams.**—New York, Nov. 16; Lynn, Mass., Nov. 18; Staten Island, N. Y., Nov. 21.  
**Starr, Evelyn.**—Huntington, W. Va., Feb. 18.  
**Stilwell, Marie.**—Trenton, N. J., Dec. 14.  
**Stoessel, Albert.**—Boston, Nov. 15; St. Louis, Nov. 19, 20 and Dec. 14.  
**Sundell, Marie.**—Utica, Nov. 13; Harlem Philharmonic Society, New York, Nov. 18; New York, Nov. 27; New York (Oratorio Society), Dec. 8; New York (Carnegie Hall), Dec. 11; Lockport, N. Y., Dec. 16; Providence, R. I., Dec. 31.  
**Swain, Edwin.**—Pittsburgh, Nov. 15; Brooklyn, Nov. 28; Jamaica, L. I., Dec. 8; Brooklyn, Dec. 12; Muncie, Ind., Dec. 14.  
**Thompson, Edith.**—Beverly, Mass., Nov. 19; Boston, Nov. 23.  
**Tollefsen, Carl H.**—Brooklyn, N. Y., Nov. 21.  
**Tollefsen, Mr. and Mrs. Carl H.**—New York, Nov. 13; Hoboken, N. J., Nov. 14; Brooklyn, Nov. 16.  
**Touret, André.**—New York (Æolian Hall), Nov. 30.  
**Van der Veer, Nevada.**—New York, Dec. 8.  
**Verd, Jean.**—Buffalo, Nov. 16; Detroit, Nov. 19; Norwich, Conn., Dec. 10; Boston, Dec. 15; New York, Jan. 4; Chicago, Jan. 18.  
**Wakefield, Henriette.**—Rochester, Nov. 16; London, Nov. 18; St. Thomas, Nov. 19; New York, Dec. 5; Buffalo, April 17; New York (Oratorio Society), Dec. 28-30.  
**Wells, John Barnes.**—Wilkes-Barre, Pa., Nov. 18; Norfolk, Va., Nov. 30; Dayton, Ohio, Dec. 2; Garden City, L. I., Dec. 17.  
**Welsh, Hunter.**—New York, Nov. 13 and Jan. 17; Boston, Jan. 13.  
**Werrenrath, Reinald (with Geraldine Farrar).**—Boston, Mass., Nov. 14; Dayton, Ohio, Nov. 16; Milwaukee, Wis., Nov. 19; Omaha, Neb., Nov. 23; Kansas City, Mo., Nov. 25.  
**Whitaker, Margaret.**—New York (Princess Theater), Nov. 15.  
**Williams, Grace Bonner.**—Portland, Me., Dec. 16.  
**Wittgenstein, Victor.**—New York (Æolian Hall), Nov. 29.  
**Zeisler, Fannie Bloomfield.**—New York, Nov. 16; Cleveland, Nov. 19; Baltimore, Nov. 22; Pittsburgh, Nov. 23; Vinton, Iowa, Dec. 10; Hutchinson, Kan., Dec. 13; Godfrey, Ill., Dec. 15.

## Orchestras, Quartets, Choruses, Etc.

**Bauer-Casals.**—Joint Recital, Æolian Hall, New York, Nov. 20.  
**Biltmore Musicale.**—Biltmore Hotel, New York (morning musicale), Nov. 19. Soloists—Mme. Louise Homer, Mischa Elman, Anna Fitziu, Clarence Bird.

**Chicago Symphony Orchestra.**—Milwaukee, Nov. 15; Madison, Nov. 16; Oak Park, Nov. 22; Chicago, Nov. 25; Milwaukee, Nov. 29; Chicago, Dec. 7, 9; Cleveland, Dec. 14; Milwaukee, Dec. 20; Chicago, Dec. 23, 27, 30.  
**Cosmopolitan Quartet.**—Brooklyn, Nov. 16.  
**Flonzaley Quartet.**—New York (Æolian Hall), Nov. 30, Jan. 25 and March 14.  
**Jacobs Quartet, Max.**—Newark, Dec. 10; Brooklyn, Dec. 24.  
**Kneisel Quartet.**—Urbana, Ill., Nov. 15; Decatur, Ill., Nov. 16; Detroit, Nov. 17; Duluth, Nov. 19; Chicago, Nov. 21; Indianapolis, Nov. 22; Washington, Pa., Nov. 23.  
**Manhattan Ladies' Quartet.**—Brooklyn, N. Y., Nov. 14; Gettysburg, Pa., Jan. 28.  
**Mannes, David and Clara.**—New York, Nov. 13 and Dec. 6.  
**Margulies Trio.**—New York (Æolian Hall), Nov. 23.  
**New York Symphony Trio.**—Montclair, N. J., Nov. 16; Newburg, N. Y., Nov. 29.  
**Orchestral Society of New York.**—New York (Harris Theater), Dec. 12, Jan. 16.  
**People's Symphony Orchestra.**—New York (Carnegie Hall), Dec. 19.  
**Quartet of Ancient Instruments.**—Boston, Dec. 14; Choral Art Society, Brooklyn, Dec. 20.  
**Rubee Trio, Edith.**—New York (Æolian Hall), Nov. 26.  
**St. Louis Symphony Orchestra.**—St. Louis, Nov. 12, 13, 19, 20; Urbana, Ill., Nov. 22; Lafayette, Ind., Nov. 23; Jacksonville, Ill., Nov. 24; Hannibal, Mo., Nov. 25; Columbia, Mo., Nov. 26.  
**The Tuesday Salon.**—New York (Sherry's), Dec. 7 (soloists, Aline Van Barentzen, Anna Fitziu, Louis Graveure).

## RE-ENGAGED BY METROPOLITAN

## Florence Mulford to Sing in Opera and Concerts—Opens New Studio

Florence Mulford, the contralto, has again been engaged by the Metropolitan Opera Company for this season. She has also been booked for many concert appearances throughout the country. Mme. Mulford has opened a new studio in New York at Madison Avenue and Fifty-ninth Street, where she has constantly increasing classes of pupils. She also teaches in Newark, N. J., her studio being located at 1104 Broad Street.

On Monday afternoon of last week the Composers' Study Club, of which Mme. Mulford is mentor, met in her Newark studio and discussed the life and works of Verdi, an interesting paper on the composer's life being read by Mildred Hund. Verdi works were delivered by Lucy O'Connor, Fanny Brown, George Bennett and Inez and Mary Potter. At the urgent request of the members, Mme. Mulford sang MacDowell's "Thy Beaming Eyes."

## COMMENTS ON THE SPECIAL FALL ISSUE

## (From the Houston (Tex.) "Post")

The special Fall edition of MUSICAL AMERICA is richly artistic in its outside as well as inside makeup. Houston ranks well among the 262 cities represented in it. Our town's writeup stands well toward the front and covers two full pages.

## (From the Columbus (Ohio) "Dispatch")

Although it came out a week ago we have just had leisure to examine the monumental special fall issue of MUSICAL AMERICA. It begins with an essay on the musical situation in the United States by John C. Freund, treated with his usual command of facts and tendencies. Then follows a review of the season in every important musical city in the country, including, of course, a page devoted to Columbus. Nearly all of the artists and the concert managers are making their announcements and there are many feature stories of lively interest.

## (From the Los Angeles "Graphic")

In the illustrated special fall number of MUSICAL AMERICA, Los Angeles' musical activities receive two pages of mention and pictures. When it is learned that there are 818 half-tone illustrations in this edition, covering artists, places of interest, and other matters, it will be seen what a work it is to prepare such an edition. Mr. Freund's MUSICAL AMERICA is well named in that it is the most representative musical journal the country affords. Its business and artistic ethics are the subject of eulogistic remarks as well as its enterprise and readable interest.

## To the Editor of MUSICAL AMERICA:

The Fall issue was a corker and the MUSICAL AMERICA is not only to be congratulated, but every one interested in music should feel grateful to the paper for its helpfulness in many ways.

With best regards, I am,  
 J. W. COCHRAN,  
 Personal Representative for Mme. Teresa Carreno.  
 Norwalk, Conn., Nov. 4, 1915.



## Melba as a Background for an Edvina Interview

"Musical America" Man Chats with Latter as Former Rehearses in Nearby Room—An English Hostess' House Party in Washington Square—Mme. Edvina Tells of Paris "Louise" Conducted by Charpentier

IN one of the fine old mansions in Washington Square two prima donnas of world-wide fame have been domiciled for the past week or more. It does not often happen that two artists of such prominence as Mme. Melba and Mme. Edvina are members of the same house party. Both of these singers have been the guests of an English hostess who has taken a home in New York for the winter.

So it happened that MUSICAL AMERICA'S representative was treated to the novelty of interviewing Mme. Edvina, the other morning, regarding her coming engagement with the Chicago Opera Company and her projected Canadian concert tour, while Mme. Melba, in the adjoining room, was going over some of the songs she was to sing at her Brooklyn concert in the evening. It proved to be an occasion of unusual interest.

This will not be Mme. Edvina's first appearance with the Chicago company. While she was a member of the Boston Opera Company she sang a number of performances with the Chicago company in Philadelphia and other cities. She was engaged for the season of 1914-15 with the Chicago company, but did not come to America last season at all, on account of the war.

### When Charpentier Conducted

The opening performance in Chicago this season will be Charpentier's "Louise," and Mme. Edvina will appear in the title rôle, a part which she has made peculiarly her own. She has sung the rôle many times in this country and in Europe. The last time was at a gala performance in Paris, in June of this year, when the composer conducted. It was given at the Opéra Comique, and was for the benefit of the war-fund. This was the first time that Charpentier ever appeared in the rôle of conductor of one of his operas. The affair was a tremendous success, and after the last act there were so many recalls for the composer and the principals that Mme. Edvina had some misgivings as to the possibility of getting the morning boat for London.

### The Ideal "Louise"

Shortly after one of the earlier performances of the work Charpentier presented Mme. Edvina with a gold thimble, bearing the inscription, "To the ideal Louise, from the composer." After the benefit performance at the Opéra Comique he sent her a huge bouquet of roses and on the reverse side of his card the following was written: "Qui n'a pas entendu Edvina dans Louise ne connaît pas le cœur passionné de l'amante." The difficulty of translating this into English is at once apparent.

Although Mme. Edvina has had marked success as "Louise," her work in "L'Amore dei Tre Re" has been even

more conspicuous for its remarkable artistry. She appeared in this opera during the Italian season at the Théâtre des Champs Elysées in Paris, in the spring



On the Left: Mme. Melba and Louise Edvina as They Posed for a "Musical America" Camera in Washington Square, Last Saturday. On the Right, a New Portrait of Mme. Edvina. (Photo by Dover St. Studios, London)

of 1914. On this occasion she created the rôle in the French capital.

"I am looking forward to my visit to Canada this season; that is my home, you know," said Mme. Edvina. "I am particularly anxious to do a concert tour of my native country just at this time when the war has brought so much sadness to so many there. I wish to do what little I can to bring some degree of cheer to the hearts of those who are sad. I have always wanted to make a coast-to-coast tour of Canada, but this is the first time I have had any real opportunity. I

have had operatic engagements continuously ever since I began to do anything professionally. Now, with the conditions as they are in Europe, I can see a chance of spending more time on this side of the Atlantic.

"In my concert programs I will include many modern French novelties, as well as some English songs which I fancy have not been done here. I will probably have the assistance of two or three artists on my Canadian tour, and I hope to visit all of the important cities.

"I shall feel at home with the Chicago company, as I have already sung with that organization. I expect to sing in 'Louise,' 'L'Amore dei Tre Re,' 'Tosca' and 'The Jewels of the Madonna.' I

think the production of 'L'Amore dei Tre Re' will have unusual interest, because of its stage-setting which will be entirely different from what has recently been shown there.

"I hope to make the United States or Canada my home for some time to come, at least I shall stay here until the war is over."

During the coming season Mme. Edvina will be heard several times privately in this city and has also been engaged for one of the Bagby concerts.

D. L. L.

### Organist Musgrove Arrested on Larceny Charge

Thomas W. Musgrove, an organist and pianist, was arrested in New York Monday on a charge of grand larceny made by Margaret Chapman, a singer, associated with the Boston Opera Company, who declared that he had taken a diamond-set watch and other jewelry valued at \$200 from her apartment at the Hotel Wellington. He was arraigned on Tuesday, pleaded not guilty and was held for trial.

### One Hundred Concerts for Burnham

Thuel Burnham, the pianist, has been booked for a tour of one hundred concerts, which will carry him through the greater part of the United States. The tour began on Nov. 1 and will continue until June, 1916.

### Godowsky's Second Recital

Leopold Godowsky, the celebrated pianist, will give his second recital at Carnegie Hall Saturday afternoon, Nov. 13. The program will be all Chopin.

## TO PRESENT OPERAS OF FOUR NATIONS

Metropolitan's Opening Week will  
Also Be Characterized by  
Numerous Débuts

General Manager Gatti-Casazza's announcement of the repertoire of the initial week of the Metropolitan Opera season—the eighth under his direction—which will begin next Monday evening, Nov. 15, reveals the internationalism of his program, including as it does works by French, Russian, German and Italian composers. During the week two new conductors, Artur Bodanzky and Gaetano Bavagnoli, and four new singers, Ida Cajatti, Edith Mason, Julia Heinrich and Henri Scott, will be introduced.

As already announced, Saint-Saëns's "Samson et Dalila," sung in French, which has not been heard at the Metropolitan Opera House for more than twenty years, will be the opening opera. Mr. Caruso will sing the rôle of Samson for the first time in his career; Mme. Margaret Matzenauer will be the Dalila; Pasquale Amato, the High Priest; Leon Rothier, the Old Hebrew, and Carl Schlegel, Abimelech. The incidental dances will be performed by Rosina Galli and the Corps de Ballet. Giorgio Polacco will conduct. The scenery was painted by Mario Sala of Milan and the costumes designed by Palanti.

"Boris Godounow" will be given on Wednesday evening with the usual cast, including Mr. Didur in the title rôle, Mmes. Ober, Delaunoy, Duchêne, Mattfeld and Sparkes and Messrs. Althouse, Rothier, De Seguro, Bada, Rossi, Reschiglian, Audisio, Schlegel and Bloch, Mr. Polacco conducting.

"Götterdämmerung," in which Mr. Bodanzky will make his first appearance here as a conductor, will be sung on Thursday evening by Mmes. Kurt, Matzenauer, Heinrich (her first appearance), Sparkes, Fornia and Robeson and Messrs. Urlus, Weil and Braun.

"La Bohème" will be given on Friday evening, the cast including Mmes. Alda and Cajatti (who will make her American début as Musetta) and Messrs. Caruso, Scotti, De Seguro, Tegani, Leonhardt, Reschiglian and Audisio. Gaetano Bavagnoli, the new Italian conductor, will make his début.

"Die Rosenkavalier" will be the Saturday matinée performance, with Mmes. Hempel, Ober, Mason (who will make her début as Sophie), Fornia, Mattfeld, Braslau, Cox and Van Dyck, and Messrs. Goritz, Weil, Althouse, Reiss, Schlegel, Ruysdael, Bloch, Audisio and Bayer. Mr. Bodanzky will conduct.

"Aida" will be given as an extra performance at popular prices on Saturday evening, with Mmes. Rappold and Sparkes and Messrs. Martinelli, Amato, Scott (his first appearance with the company) Rossi and Audisio, Mr. Bavagnoli conducting. The corps de ballet will be led by Miss Galli.

"Parsifal" is announced as a special matinée on Thanksgiving Day. The cast will include Mme. Kurt and Messrs. Sembach, Weil, Braun, Goritz and Ruysdael, Mr. Bodanzky conducting.

The Brooklyn season of the opera company will open at the Academy of Music on Nov. 16 with a performance of "Il Trovatore."

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